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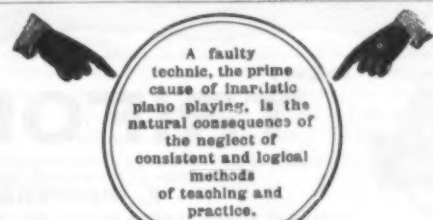
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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, March 26, 1899.

IT is hard to resist the temptation of letting oneself loose a little on April Fool's Day, especially when one has been writing with a serious face all the blessed winter long, and when, furthermore, matter for "copy" is growing scarcer and scarcer with every day we are approaching closer to spring; but when I think of yesterday I begin to become conscience smitten, for "the eternal fitness of things" forbids all levity.

It was Good Friday, and its "spell" I felt all day long during an outdoor excursion amid beautiful, exhilarating spring weather and brightest sunshine. No second act of "Parsifal" was needed to put me into the humor of enjoying the quietness of the hour and the feeling of the re-awakening of nature. But in the evening the blissful mood had passed, for then I was forced to be musically religious, and the effort proved all the harder, as what was offered was not in the way of performance well adapted to satisfy one's musical and to raise one's religious sentiments.

For the sixty-eighth time within a space of seventy years, viz., since 1829, when Mendelssohn had found and for the first time produced Bach's St. Matthew Passion Music with the Berlin Singakademie chorus, this venerable and ancient organization sang last night the grand work which has become the most popular of Bach's immortal creations. It is surely a beautiful and highly commendable custom to produce this work annually on Good Friday. No day could possibly be more appropriate, and that the public appreciates this is evidenced in the fact that annually the sacred precincts of the Singakademie are crowded to their utmost capacity with a throng of reverentially attentive listeners. The only and the very great drawback to such regularly recurring proceeding is that the chorus, this main factor in a good reproduction of the St. Matthew Passion Music, seems too have grown callous to its tremendous beauty.

They sing the music in a machine made, in an almost automatic manner and as if they no longer took the slightest interest in what they are doing. When, as was the case in previous years, the performance was conducted by the regular director of the Singakademie, Prof. Martin Blumner, his habitual command over his forces, his not graceful but thorough energy, telling beat, and his earnest, sincere musicianship carried his chorus with him, and thus, if somewhat conventional, rough and not finely shaded, the reading the great work received at his hands was at least a safe and a dignified one. I remember well that last year some of the chorales were purely and the Thunder and Lightning chorus quite powerfully sung under old Professor Blumner's direction.

This year he is away from Berlin, trying to find reconvalence from an attack of apoplexy, and his place and stick were taken up by Musikdirector Kawerau, ordinarily the organist of the Singakademie. As such he used to do his duty in efficient style, but as conductor and interpreter of a work like the St. Matthew Passion Music he is utterly beyond his depth. Last night I was therefore not edified, but horrified, over the St. Matthew Passion Music performance, in which the chorus sang inattentively, the orchestra played slovenly and all paid no attention to the conductor. Even the soloists seemed inferior to what they were in previous years, although in reality they were the same old standbys of the Singakademie. An exception I can and do gladly make only in favor of our own American baritone, Arthur van Eweyk, who sang the musical utterances attributed to the interpreter of the part of Christ in a noble, dignified style, with clear pronunciation and a beautiful, sonorous organ, which only in the upper register sounded a bit tired and forced.

From Bach to Mendelssohn is a step which, under ordinary circumstances, I prefer to take vice versa, but last night I tried to find consolation by journeying to the Philharmonie from the Singakademie, as I could not stand the

almost blasphemous butchery of Bach's work. At the former place Mendelssohn's "Elijah" was being performed as a Good Friday musical offering by the Otto Schmidt Chorus. The exchange did not exactly prove one from the frying pan into the fire, but it was also not a much colder one. The Schmidt Chorus is not strong enough in number to sing such a work with sufficient power in a big hall like the Philharmonie, and in point of conception, precision and shading the reproduction left likewise much to be desired. As regards the soloists the "Elijah" performance, however, was superior to the one of the St. Matthew Passion Music. The ladies, Misses Hedwig, Boenisch and Jenny Rintelen, proved adequate to their task; the tenor, Franz Heyderich, sang with remarkable intelligence and well trained, good voice, and the bass, Alexander Heinemann, although somewhat too lugubrious in timbre, is a reliable musical vocalist.

Holy Week is called in German die stille Woche, and musically it deserved its *epitaph orans*, for it was very quiet, and there was little going on and still less of an attendance for those who ventured to give concerts during this inappropriate space of time.

Just falling outside of its pale was Alfred Reisenauer's fourth and last piano recital at Bechstein Hall on Saturday last. He seemed to me more interesting than at his first recital, of which I reported at length some weeks ago. Especially the A flat, op. 26, Sonata of Beethoven breathed a broad, classical spirit of interpretation. In the Bach C minor Fantasia I liked the abstinence in pedaling, which allowed a clear insight into the masterly polyphonic structure of the big work. Some Rameau, Couperin and Scarlatti pieces were performed with charming coquetry of style and a grace and finish of execution which made them delightful to listen to.

The well selected and comprehensive program further contained a chorus from Mendelssohn's oratorio "St. Paul," transcribed for piano by R. von Keudell (a queer idea this), Schubert's "Wanderer" fantasia (by request), and some smaller pieces by Chopin and Liszt, with at the close the inevitable double encore.

Reisenauer has resumed with these recitals his old place as one of the foremost pianists of the present day.

One that seemed like a pianist of the past, but a very honorable past, that of the days of a Moscheles, Hiller and Reinecke, is G. Adolf Papendick, an esteemed piano pedagogue and a performer of very good qualities. His technic is solid, but seems a bit old-fashioned, and so is his idea of tone production, neat, pure, but by no means warm. Corresponding with all this appears to be his musical taste, for first and foremost upon his program, and really also best interpreted, was a prelude and fugue by Moscheles, and the antiquated, very rarely performed but valuable piano Sonata, op. 47, by Ferdinand Hiller. I also liked the correct and well shaded pearly reproduction of Mozart's D major Sonata, No. 17 (Koechel, No. 576), and of Beethoven's op. 54 F major Sonata in two movements. Everything was played from notes, and the bespectacled pedagogue had his nose deeply buried in his music, all of which did not tend to make a very virtuoso-like impression. The audience, however, seemed to like it well, to judge by their unrestrained applause, and so did I.

Equally well studied, but with no great geniality, Mr. Papendick interpreted some modern music, an interesting prelude by Glazounow, Grieg's Ballad in form of variations upon a Norwegian theme, and the Chopin F minor Ballad and C sharp minor Scherzo. As you may imagine, these latter works were not his forte, and he did not seem quite as much at home or at his ease in modern music than he had been in the works of the classics and their epigones.

At last I have had a chance also to hear the young Russian pianist Paul de Conne, about whose abilities Berlin's

professional and amateur judgment is much at variance. He seemed to me like a highly talented young fellow, pianistically as well as musically, but one who has much to learn yet, and, above all, who is greatly lacking in artistic repose and self-restraint. Still, in many ways he fascinated me considerably, and so much so that I stayed through very nearly the entire lengthy program, in which there were many works by Russian contemporaneous writers which were entirely new to me.

Thus two piano pieces, "Harmonie du Soir" and Valse Caprice, by H. Pachulski; a bigarrure (whatever that may mean) in F, by Arensky; a Scriabine study in C sharp minor, and as first of the last group one of the concert-giver's own compositions, "The Triumph of Love," described as a "musical poem." As pretentious as is the title and the designation, as vapid is the composition itself. If the triumph of love were as empty and unoriginal in content as Paul de Conne's musical portrayal of it, it would be as easy to attain as it would be undesirable to proclaim.

Rubinstein was the Russian stronghold of the program, for of him it contained the big A minor Sonata, op. 100, the "Russian Serenade," and a Caprice in D minor. These were performed with traits of talent in the way of reproduction of their strongly marked characteristics. Much less, however, I liked De Conne in Schubert and Chopin. Of the former he played the C minor Impromptu, op. 90, and did not prove himself a correct reader even. His rhythm was also at fault, for in the frequent recurrence of a dotted half-note, followed by a quarter Auftakt, he almost invariably took the latter before having held out the preceding note at its full value. In the hyper-well-known E flat Nocturne of Chopin he showed one that his touch and phrasing generally have little of the singing quality. But in three Ecossaises and two studies by Chopin he succeeded in gaining considerable and deserved applause through graceful and delicate playing, as well as very fleet and neat fingers. The latter he displayed more especially in the G flat study from op. 25, which for that reason was most enthusiastically redemanded.

Before his departure from Berlin, where he has met with the greatest and most pronounced success, Engene Ysaye has closed a contract with the Wolff concert direction for a tournée through Germany next season. In consequence of this new arrangement the proposed tour through Australia has been postponed and will not take place until the season of 1900-'01. Ysaye will appear as soloist at one of Mr. Wolff's Philharmonic concerts of the coming season.

Miss Carrie Clough, from Boston, who has been finishing her piano studies with Ernest Hutcheson, left last Thursday for the United States.

The following is a remark occurring in a letter I received lately from Xaver Scharwenka: "The news of my death was a strong exaggeration. I still live, and if this should be disagreeable to anybody, I beg such party's pardon." Isn't that Xaver Scharwenka all over?

Siegfried Wagner in a telegram to the *Neue Wiener Tageblatt* contradicts the soft impeachment of his matrimonial engagement.

Arthur Nikisch will arrive in Berlin in time for the rehearsals for the annual benefit concert for the Widows' and Orphans' Fund of the Philharmonic Orchestra, which is to take place on the 10th inst. and at which Schumann's "Manfred" will be performed. On the 27th inst. the orchestra will leave Berlin for St. Petersburg, where, on May 1, they will begin their great Russian tournée. The program for the first concert reads as follows: Overture, "Leonore," No. 3, Beethoven; Sixth Symphony, Tschai-kowsky; Vorspiel to "Lohengrin," Vorspiel to "Tristan," and "Tannhäuser" Overture, Wagner.

The second concert on May 2 will bring the following program: Symphony in C, Schumann; "Siegfried Idyll," Wagner; "Dance of the Will o' the Wisps," "Dance of the Sylphs," and "Rakoczy March," Berlioz; Symphony in C minor, Beethoven. From St. Petersburg the orchestra will travel to Moscow, Riga, Kiev, Odessa and Warsaw, and the tournée will end at the close of May. With the beginning of June the Philharmonic Orchestra will resume its annual summer activity at Schevingen.

With the end of this month an old musical landmark of Berlin will disappear as such and will make room for a modern department store. It is the old Concerthaus, situated in the Leipziger Strasse, which for nearly half a century played an important role in the musical life of the Prussian capital.

It is now nearly fifteen years since Bilse disappeared from this place of activity in which for nearly twenty years he held full sway. But also aside from the popular Bilse concerts, the Concerthaus has done important services to music in this city, as, before the erection of the Philharmonie, it

was the only concert hall in Berlin which could seat an audience of a thousand or more people, which was not the case either with the Singakademie before it was rebuilt and extended. Hence, the greatest virtuosi of our times have been heard in the Concerthaus. Aside from the historic Wagner concerts of the years 1873 and 1875, which Richard Wagner conducted there in person, among others, Anton Rubinstein, Camille Saint-Saëns, Hans von Bülow, Sophie Menter, Josef Joachim, Sarasate, Annette Essipoff, and many others have concertized there. When Bilse quit Berlin the star of the Concerthaus began to pale. His different successors did not have the powers of attraction to carry on successfully the Bilse inheritance. Carl Meyder gave it the last dying kick, and now the building erected for music will yield to the demands of business necessities.

The mother of Privy Councillor Henry Pierson, director of the royal intendency, the once famous verse improviser and still well-known writer, Caroline Pierson, died yesterday at Dresden at the home of one of her elder sons. She reached the age of eighty-nine, and was sick only a short time. Deceased was the wife of the English composer and German university professor, Hugh H. Pierson, by whom she had three sons, the Dresden publisher, Edgar Pierson; the physician, Dr. R. Pierson, of Lindenhof, near Dresden, and Director Henry Pierson. Mrs. Pierson was in her younger days one of the best known readers and impersonators of her time, to whom Rückert, the great German poet, dedicated the lines, "To Corinna." She corresponded with all of the German poets and writers of importance of her day, among them with Friedrich Kind, who wrote the libretto to "Der Freischütz," and with Fritz Reuter. Mrs. Pierson retained her mental faculties in youthful freshness to the very last, and only recently published a series of small stories and novels, which were favorably commented upon in German literary circles.

The young Belgian violoncellist, Miss Elsa Ruegger, of whom I spoke at length in my last week's budget, has played before the Empress and three of the Princes, as well as some guests invited at the court, and met with wonderful success. She also was heard at the Berlin Kuenstler Verein, and yesterday received an oil painting, together with a very flattering letter of thanks from Anton von Werner, the celebrated painter and president of the Kuenstler Verein.

Miss Ruegger will probably concertize in the United States during the coming season, under the management of Victor Thrane.

„Unter der temperamentvollen Führung des Hrn. Berber wurden die HH. Streicher ebenso dem in allen seinen vier Sätzen knapp gefassten und liebenswürdigen, selten zu hörenden Werke Mozarts (Streichquartett in F-dur) wie der tiesinnigen, zum grössten theil ganz überirdischen Tondichtung Beethovens (op. 131) die an das technische Vermögen wie die geistigen Qualifikationen der Spieler die allerhöchsten Anforderungen stellt, in hoch zu rühmender und den Zuhörer beglückender Weise gerecht, wie auch das seinen idealen Gehalt überall aufs Verständnissinnigste und Schumannsche Tonpoem (Es-dur Clavierquartett) eine Liebevollste zu Tage fördernde, von Herrn Sapelnikoff an

einem zu Gunsten der Streicher geschlossenen und deshalb aber auch in der vollen Entfaltung seines edlen Klangcharakters gehemmten grössten Blüthner Flügels durch manche neue, aber immer pietätvolle Auffassungsnuance gewürzt und die Wirkung stiegender Wiedergabe erfuhr, so dass das Publicum sich während des ganzen Abends hoher und ungetrübter künstlerischer Genüsse zu erfreuen hatte, für welche es seinen Dank durch reichen, zum Theil begeisterten Beifall ausdrückte."

The above is a single sentence, and as such a record breaker, even in German. It is perfectly, correctly and logically constructed, but I would defy even the spirit of the late William M. Evarts to put it in English into one sentence, be it never so involved. This specimen of German word architecture I found in a Leipzig concert review in the *Musikalisches Wochenblatt*, of that city.

Among the callers at this office during and just before and after the Holy Days were Mr. and Mrs. Georg Lieblich, of London; Mrs. Taylor and Miss Esther Taylor, of Buffalo; Mr. and Mrs. Alexander Petschnikoff, of Berlin; Mrs. MacMillan and Master Ray MacMillan, from Springfield, Ohio. The youngster gave me strong auricular proof of the fact that he is making good headway on the fiddle under the tuition of Mr. Markees. Miss Clara Krause, pianist, of Berlin; Herr Hirsch, of Cologne, father of a boy prodigy pianist, and Madame Almati, of the Royal Swedish Court Opera, also called.

Honolulu Musical News.

THE large Kaumakapili Church was crowded to its utmost capacity Thursday evening, March 23, the occasion being a grand concert for the benefit of the church funds. Honolulu society turned out en masse and was well repaid. There is a large organ in this church of two manuals and twenty-four stops, and it was used on this occasion with the amateur orchestra, which numbers some twenty-seven members. It is doubtful whether a finer concert has ever been given in this city. The audience was a very musical one, and showed their appreciation of the various numbers by the heartiest applause. The concert was under the direction of Wray Taylor, organist of St. Andrew's Cathedral, who is also leader of the amateur orchestra. Mrs. George W. Macfarlane, one of the vocalists, achieved a brilliant success. She was formerly Miss Julia Albu, and was well known on the concert stage. The program was as follows:

Chorus, The Heavens Are Telling.....Haydn
Amateur orchestra and organ.
Tenor solos—
Comfort Ye My People.....Händel
If with All Your Hearts.....Mendelssohn
Charles A. Elston.
Violin solo, Largo.....Händel
Mrs. Royal D. Mead.
Soprano solo, The Lost Chord.....Sullivan
Mrs. George W. Macfarlane.
Intermezzo from Cavalleria Rusticana.....Mascagni
Amateur orchestra and organ.
Terzetto, Lift Thine Eyes.....Mendelssohn
Miss Halstead, Miss Scott, Mrs. E. Damon.
Violoncello solo, air from Rinaldo.....Händel
Harold Mott-Smith.

Chorus, The Radiant Morn.....Woodward
Kaumakapili and Kawaiho Chorus.
Theo. Richards, leader; Mrs. Richards, accompanist.
Air, Angels Ever Bright and Fair.....Händel
(By special request.)
Mrs. Macfarlane.
War March of the Priests, from Athalia.....Mendelssohn
Amateur orchestra and organ.
Organist, Homer Smith.

The church chorus are at work preparing their Easter musical programs.

The Kilohana Musical Circle will shortly give a musicale of classical selections.

Homer Smith has recently been appointed organist of the Kamehameha Chapel. The organ he presides at has two manuals, and has just been thoroughly overhauled by George Brand, of the Bergstrom Music Company.

The Y. M. C. A. Hall was the scene of a very enjoyable entertainment on the 13th inst., when the following program was given to the entire satisfaction of a very large audience:

Overture, Queen of the Isle.....Isenman
Amateur orchestra.
Song, Titi for Tat.....Pontet
Miss Kate McCormick.
Guitar Solo.....Selected
Prof. W. A. Eames.
Male Quartet, I Think of Thee.....
Messrs. Elston, Mott-Smith, Richards and Bingham.
Waltzes, Daughter of Love.....Bennet
Amateur orchestra.
Song, The Two Grenadiers.....Schumann
K. G. Zedtwitz.
Piano solo, Troubadour.....Dorn
Miss L. M. Krueger.
Address, Rev. W. M. Kincaid.
Song.....Selected
R. Mueller.
March, Liberty Bell.....Souza
Amateur orchestra.

The Princess Kaulani is dead, and her funeral took place on Sunday, March 12, being a very imposing affair. The procession was 2 miles long. The music was an important feature and in charge of Wray Taylor, organist of St. Andrew's Cathedral, who had three choirs under him to carry out the program. There was a surplined choir of forty, who rendered the Thirty-ninth Psalm; a Hawaiian choir of twenty to sing a hymn, while twenty young Hawaiian girls sang "The Lord Is My Shepherd." The combined choirs also sang a hymn. Mrs. George W. Macfarlane rendered most pathetically "Angels Ever Bright and Fair."

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WINTERFELD ST. 25.
BERLIN, W., March 30, 1899.

MUCH of interest has occurred of late. The chief event of the month, and one of the greatest of the season, was the appearance of Ysaye. The Belgian had not played in Berlin for many years, and his coming was looked forward to with keen interest by all lovers of the violin.

He appeared as soloist of the tenth Nikisch Philharmonic concert, and he scored a success such as is seldom seen. It was an immediate and overwhelming conquest. He won the hearts of all musicians, critics and public, and it was with the Bach E major Concerto, chiefly, that he had such a great success.

His playing of that classic at once exploded the belief—a belief prevalent among a large class of pedantic musicians here—that the Belgians cannot play the classics.

It was a broad, noble, dignified and warm performance. It was a great performance. All acknowledged that, though there was too much feeling in it for some of the critics, while others rejoiced in the utter absence of that dry, schoolmaster style that passes with some for classic. Ysaye also played three movements from Lalo's Spanish Symphony and a Bach Sarabande, the latter as an encore.

So encouraging was the violinist's success that he gave a concert of his own with the Philharmonic Orchestra, which drew a large audience to the Philharmonie. As Maud Powell played the same evening I did not attend Ysaye's concert. His success, I am told by many who were present, was phenomenal. At the close he was called out some fifteen times. He played the Chaconne and several other Bach numbers, besides the Mendelssohn finale, as encores. The demand for encores was so great that music had to be fetched from the neighboring Stern Conservatory for the accompanist, as Ysaye had not a sufficient supply with him. His program numbers were the Vieuxtemps Fourth Concerto, the Mozart E flat Concerto and some smaller pieces.

Next season Ysaye, besides playing at a Philharmonic

concert, will give two concerts of his own, in which the pianist Pugno will assist.

Maud Powell, the American violinist, gave a very successful concert here on the 23d. Mr. Floersheim has written about it, but I will add a few words about Miss Powell, leaving Mr. Sharpe, the assisting artist, entirely to him.

Miss Powell is a big artist. I prefer her to either Gabriel Wietrowetz or Marie Soldat, Joachim's greatest female pupils. She is fully equal to them in tone, technic and interpretative powers, and she is a more interesting personality. With the exceptions of Sophie Jaffé and Irma Saenger-Sethe, I have heard no woman play with such impetuosity. Miss Powell has a rare combination of qualities—superb technic, a tone pulsating with soul and life, clear, mental grasp of the work in hand, breadth and abandon. She has the wealth of tone color of the Belgian school, and, in fact, her playing suggests Ysaye in many respects.

A new violinist, Friedrich Kreisler, of Vienna, has created quite a sensation in musical Berlin. He gave two concerts, playing at the first Bruch's Second Concerto in D minor, the seldom heard Vieuxtemps F sharp minor Concerto, "Non piu Mesta," by Paganini, and Sarasate's "Zigeunerweisen." At his second concert his numbers were the first movement of the Goldmark Concerto, Bruch's First Concerto, the Tartini "Devil's Trill Sonata," the Rubinstein E flat Romance, and César Thomson's "Pasacaglia." His success with the public was immense, and he played many encores at both concerts.

Kreisler's is an extraordinary violin talent, but he is not what the hyper-enthusiasts here consider him to be. He is not a César Thomson nor a Willy Burmester by any means. Though in some respects phenomenal, he is on the whole too unreliable to be thoroughly satisfactory. His double harmonics in the Paganini Fantasia and his quick, short trills (Praltriller) in the "Devil's Sonata," by Tartini, were marvels of perfection. In fact, his playing of the "Devil's Sonata" was altogether an extraordinary performance. On the other hand, his playing of the Bruch G minor Concerto was downright bad. It was out of tune, slovenly in phrasing and shading, unrhythmic and unmusical. The fleetness of his fingers in rapid passages is astounding, but it is often out of tune. It is a quick, nervous technic, not the solid, reliable kind, built up by slow practice. He has lots of warmth and dash, but it is expressed by fits and starts, and is not well balanced temperament.

In short, Kreisler makes the impression of a very talented violinist, who depends on the inspiration of the moment rather than on solid practice. This necessarily makes his playing alternately delightful and disappointing. It is absurd to call him the "German Paganini." Willy Burmester is the German Paganini, and Kreisler is as violinist, and, above all, as artist, far removed from Willy Burmester.

David Popper gave a second concert, at which he played much the same style of compositions as at his first. He interested me less this time. Popper is old fashioned. He has not kept up with the times. He evidently does not practice, for he played the same encores again that he

played at his first concert. It is in his own light, flighty compositions that he excels. His success with the public was great.

Willy Burmester is touring in Russia. Next season he will give four concerts with orchestra, when he will play an immense repertory. Of concertos he will play the Ernst F sharp minor, Paganini's D major, Spohr's No. 9 in D minor and No. 7 in E minor, the Beethoven, the Mendelssohn, the Bruch G minor, the Tchaikowsky and the Wieniawski F sharp minor. He will also play many other works, including eight Paganini caprices, as one number, and "God Save the Queen," by Paganini.

ARTHUR M. ABELL.

Reginald Barrett has arranged and composed much for the organ, Fischer & Brother publishing a volume of twenty-two pieces, all of which are useful for church and concert purposes. Handel's "Largo" and Mendelssohn's "Wedding March" are among these, and are the most organ-like and effective arrangements known. He has just finished a communion service for the church, of fluent melody, fine harmony, yet not difficult, soon to be published.

The special work given, at the Central Congregational Church, Philadelphia, 7:45 p. m., April 2, was Gounod's "The Redemption," sung by the choir, augmented for the occasion, assisted by the following soloists: Mme. Emma Suelke, soprano; L. K. Ewing, tenor; John R. Bentley, baritone; Allen C. Hinckley, bass; C. G. Burton, tenor, and William Massey, bass. The church was so filled that extra seats were brought in, and even then many stood throughout the entire work. Organist Frederick Maxson is establishing a reputation for good church music, well rendered. The monthly musical services are a feature, with special soloists, both vocal and instrumental. A feature is the organ music, that of Easter evening being Guilmant's "O Filii" and Finale in E flat.

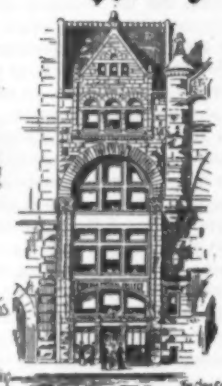
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The "New Movement" in the Vocal Art.

THE article by May Lucia Silva, under the above heading, is interesting. There is probably no subject at the present day about which so much nonsense is talked and written, and which gives rise to so much inconsequential hair splitting between rival professors, as that of the so-called "production" of the voice in the act of singing. Let it be said at once that he who professes to have discovered any new and mysterious "method of voice production" proclaims himself, ipso facto, a humbug. "Will you walk into my studio?" said the spider to the fly; "you will surely rival Patti if my method you will try."

Unfortunately the number of unprincipled quacks who go into the business of voice training for the money they can make out of it by duping the ignorant is legion. I am personally acquainted with two vocal students, one of whom ruptured himself and the other dislocated her jaw by following the advice of two of these infallible specialists! It need hardly be said that the revelations of these sages have thus far been without element of benefit to mankind, and it is greatly to be regretted that the mass of the human race (even in what are considered the educated classes) are so unfamiliar with the process of exact reasoning that they fall a ready prey to quacks of all kinds. Unfortunately there is no law to prevent, say, Mr. Tom Campbell from becoming Signor Tommaso Campobello, with a "method" as long as his name.

It must not be supposed, however, that Garcia bothered his pupils with "scientific production." On the contrary, he used to say, "The first requisite is voice, the second brains." No teacher can make either the one or the other. After a few months' study with Garcia I went, by his advice, to Milan to study the language, because, of course, we can acquire in about a year in Italy what it takes three or four years to acquire at home. We go there to acquire a perfect knowledge of the language of song and to eradicate a faulty vowel pronunciation, not because there are no good Italian singing masters in this country or in London. Was not Garcia a good teacher? Certainly, but, by his own advice, I went to Italy.

That much abused term, "Italian method of voice production," simply means a perfect control of the breath, a correct pronunciation of the Italian vowels, which are pure and which should characterize good singing in every language, and the ability to unite two or more notes in smooth legato style (as does a skillful violoncello player). These are the essential characteristics of the Italian school and the foundation of all good singing. With most people the breathing is natural; to presuppose otherwise is absurd; it suggests consumption.

The vowels are nearly always wrong, on account of the language. A badly trained English voice tightens or closes the vowels, and uses the consonants explosively. By opening the vowels and softening the consonants the nervous closure of the throat caused by the faulty English vowels is prevented, and the voice immediately gains in richness and mellowness of tone, a fact which anyone may readily verify for himself. Listen to the singing of a badly trained church choir. They invariably pronounce "glory" as though it were "gloree," "sin" as if "seen," "hosanna in the highest," as though it were written "ho-sannar in," &c. This is not only intolerably vulgar English, but it sounds barbarous to an Italian or Italianized ear.

I have even been told by singers who so mispronounce their words that they have been thus taught because the tone sounds "more penetrating," and this, too, by a master of the Italian method! Poor Italy, she is quite innocent of the many marvelous "methods" attributed to her! It is indeed true that the tone is more "penetrating" in the sense that a pencil drawn perpendicularly across a slate will emit a sound that is decidedly "penetrating" and extremely painful to a sensitive ear! To find pupils after five or six years' study still experimenting with "tone placing" is distressing. They never seem to get any further. Their voices are colorless, and their singing lacks all spontaneity. This "fin de siècle" craze for an ideal tone is all nonsense. Voice placing is the elementary stage, like teaching a child to walk—a matter of months, or even weeks, not years. Take four songs for the baritone: "Dio Possente" ("Faust"), "Si Vendetta" ("Rigoletto"), "Deh Vienni Alla Finestra" ("Don Giovanni"), and "Guand'ero

Paggio" ("Falstaff"). Each of these requires a different tone, and how few artists there are who can demonstrate it. It is the intelligence that is lacking. To arrive at this through the so-called "local effort" training is absurd.

"MILANO."

Ladies' Thursday Musicales, Minneapolis.

"IN Loyalty to American Music, and Complimentary to the Home Composers, of Minneapolis," reads the cover of the program given at Plymouth Church March 29 by the Ladies' Thursday Musicales, which for three years has persistently produced the works of the local composers, and familiarized the public with them.

It is impossible to overestimate the value of a club like this to a community, or to a nation. The work grows, and it lies along the only lines which will lead to the salvation of the American composer or artist. Although the program is long, it is gladly appended, for THE MUSICAL COURIER takes a profound pleasure in indorsing the efforts of such a meritorious organization. The club has the further indorsement of John K. Paine, of Harvard; Mrs. H. H. A. Beach, Horatio W. Parker, Arthur Foote, George W. Chadwick, W. J. Henderson, W. S. B. Mathews, Philip Hale, E. Irenæus Stevenson, Frederic Grant Gleason and William Armstrong:

Overture, Cymbeline.....	Ballard
Danz Orchestra.	
Conducted by the composer.	
Quartet for male voices, The Lotus Flower.....	Marshall
The Masonic Quartet.	
W. B. Heath, E. P. Browning, W. S. Marshall, F. H. Forbes.	
Christmas song, The Holy Nativity.....	Patten
(With accompaniment for organ and string quartet.)	
Mrs. W. H. Williams.	
Organist, Mrs. John Harris Chick; first violin, J. E. Frank;	
second violin, P. Staton; viola, R. L. Daniel;	
'cello, O. W. Kutsche.	
Two Sacred Songs—	
The Breaking Waves Dashed High.....	Gleason
Crossing the Bar.....	Gleason
Miss Belle A. Rolston.	
Concerto for piano and orchestra, op. 25.....	Johnson
Piano, Mrs. Frank Fayette Fletcher.	
Orchestra conducted by the composer.	
Suite des Fleurs for orchestra.....	d'Auria
Mignonette.	
Dahlia.	
Lily of the Valley.	
Rose.	
Conducted by the composer.	
Songs—	
Hesitancy.....	Gale
Sleep, Little One, Sleep.....	Shuey
Wynken, Blynken and Nod.....	Shuey
Mrs. William N. Porteous.	
Serenade for string orchestra.....	Madden
En Route au Chateau.	
Sous la Fenêtre.	
Scene d'Amour.	
Le Retour.	
Conducted by the composer.	
Songs—	
Retrospection.....	Beach
Serenade.....	Beach
Valentine Song.....	Beach
Mme. Francesco d'Auria.	
Part songs (with violin obligato)—	
The Stars Are with the Voyager.....	Marshall
Ye Little Birds.....	Marshall
Miss Belle Rolston, Mrs. W. N. Porteous, H. A. Grinager	
and C. E. Fisher.	
Violin, Raymond Shryock.	
Suite for orchestra, Ueber Land und Meer.....	Chase
Three movements.	
Germany, Abschied, Intermezzo.	
China, Taci-juen-kin, Eine Skizze.	
Spain, Toreador, Bolero.	
Conducted by the composer.	
The Star-Spangled Banner.	

Mrs. Albert H. Prentiss, the well-known former Buffalo singer, neé Mary Ward, who occupied prominent positions in the "Queen City," has been engaged as contralto of the Brick Presbyterian Church of East Orange, N. J.

Elliott Schenck has again been lecturing. We hear now from Buffalo and Erie that he has made great successes with his "Nibelung" lectures. Large audiences and great enthusiasm seem to be what Mr. Schenck meets with wherever he goes. A yet more extended tour is now being booked for next autumn, and many flattering offers have been made to Mr. Schenck to fill return engagements.

The Aeolian Quarterly.

C. B. CHILTON sends THE MUSICAL COURIER Volume II. No. 4, of the *Aeolian Quarterly*, and right at the outset let it be stated that in this number Mr. Chilton has quite outdone himself. The embossed cover is in gold, green, white, and, as always with Aeolian publications, is tastefully and handsomely done. Throughout the volume of 130 pages are scattered half-tones of famous musical paintings, some thirty-five in all.

So much for the outward make-up; the six essays, if such they may be called, are as follows: "Some Aspects of Modern Comic Opera," De Koven; "The Future of Music," Henry T. Finck; "Bach" (poem), Edith Brower; "Musical Cakes and Ale," Rupert Hughes; "Humorous Music," F. W. Riesberg; "Books for Music Lovers," W. J. Henderson. Of these we would especially call attention to Finck's "Future of Music" and Riesberg's "Humorous Music." The former is devoted to a clear and logical setting forth of the wonderful path pointed out to all music lovers by the instrument known as the Aeolian, which, in its improved condition, promises such undreamed of things in the way of musical instruction for both the musicians and the masses. This article must be read to be appreciated. Mr. Riesberg's article, after a brief mention of curious musical effects, both ancient and modern, becomes extremely practical, in that it treats in most part of five well-known pieces of facetious or humorous character, as follows: Scarlatti's "Cat's Fugue," Tartini's "Devil's Trill," Beethoven's "Anger on the Loss of a Penny," Gounod's "Funeral March of a Marionette," Ernst Scherz's "German Volkslied," with humorous parodies in the style of various composers. These compositions may all be played on the Aeolian, and so doubly enjoyed.

With due credit to the distinguished contributors to the volume, the department marked simply "Editorial," bearing, however, the hall mark of Chilton, is undoubtedly the most interesting thing in it. Under the caption "Evolution in Music Making," appears this italicized motto: "Which of us sons of earth," says Goethe, "does not pity those many good souls who are caught and entangled in the mechanical execution of music and sink under it?"

Then follow sixteen pages of the most original matter imaginable, on the subject of automatic or semi-mechanical instruments, always with an eye on the Aeolian or Pianola. Says the musician-critic, on a first hearing of the Pianola, "Well, say that's fine. Nothing at all like what I thought it would be. The passage work could not be better—it's like the performer, and yet different." Then he says, "But who is that playing down stairs?"—we go down and lo! 'tis the Pianola. * * *

The entire essay is intensely interesting, divided into numerous suggestive headings, and closes with this startling proposition.

We suppose the whole artistic world will "rise" at the suggestion we are about to make.

Nevertheless, standing on our Mount of Vision, this inevitable thing we see:

The time is not far off when the pianoforte virtuoso, as we know him, will be as extinct as the megatherium.

And why not?

Why is it unreasonable to interpose between the strings of the piano and the human brain a new aid? Consider the whacking and thumping of ivory keys that go on all over the land through years of apprenticeship, the pitiful ineptitude of students to whom advantages have been denied. What is the common result? Into how many real musical works is insight afforded by this process? How is the mind broadened by the hours spent at the keyboard? Is it not often narrowed?

We can scarcely believe in the ameliorating effect of all this. We believe much of it may be spared and time saved. What money and time go into the work of not learning to play!

On this question of automatic instruments the Springfield *Republican* published last Sunday nearly two columns. It is a question which is bound to receive recognition, and which THE MUSICAL COURIER is sure to discuss.

Beatrice Eberhard, the talented young violinist, and daughter of Dr. Ernst Eberhard, of the Grand Conservatory of Music, played recently for Lady Hallé, who gave her much praise and some good advice as well, and said that she would give her lessons, should she return next season. Young Miss Eberhard is known as a wonderfully diligent student, practising ten hours some days, and one full of much promise for future years.

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PADEREWSKI! What a name to evoke suggestion! Suggestion of all sorts, according to the point of view taken, according to the knowledge, true or false, of the still short history summed up in less than two score years.

His life has become shrouded in mystery, simply because he has come to the light and remains refined. Had he been a common man there would be no mystery, because he would have hustled and talked, made confidences, written, visited, argued, taken offense, held up his private life to public inspection, and thus been made public property. This has been done in regard to his artistic life, because to make a success of an artistic career a man must pass out of his own hands, and once a man passes out of his own hands, "Where is he?" as the Irishman asked in regard to falling overboard.

But however much Paderewski has been talked about musically, his private and personal life remains, and always has remained, reserved. Except during the time when he is actually before them in concert, people use their wits devising what he may be about. Imaginations are set to work inventing all sorts of things in regard to health, habits, occupations, love affairs, feeling in regard to people and nations, and astonishing musical enterprises. The establishment of a conservatory in Paris is about the only conceit that has been denied him, and that probably because it was saved with which to torment another much planned for man.

The chief reason for the amount of conjecture bestowed upon this artist's life is its extreme simplicity. The fact that he does not do any of the various things ascribed to him is the source of the conjecture. Could he be caught and caged in any one particular frame, curiosity would soon use itself in contemplation, and cease inventing. His life all round is more simple and uneventful than that of many a man about town, who has no other life than events. He has no vices, unless playing billiards may be called one, and he does not abuse even that.

He does not drink, never did, does not take opium nor wake spirits, nor walk in his sleep. He is not sick, nor sickly; on the contrary, he enjoys solid, robust health. He does not contemplate marriage, nor has he any idea of so doing. The fact that his amiable and gallant Paris agent does contemplate such a serious step is not sufficient grounds for attaching the action to the interesting pianist. He cherishes no hates, is not writing an epic, has no special or secret plans, and the only reason he cuts his hair is because it would become too long if he did not.

Probably the real key to Paderewski's life is ambition. Rather the fact that he has more ambition than means of satisfying it, which might easily be so, even with his immense talent. That is to say, he is born with a clairvoyant sight of a standard, which, for some wise reason (all reasons of the universe are wise), he is not permitted to attain. His creative insight is greater than his creative genius. A sense of the original does not mean originality. It prevents banality, because it does not allow mediocrity, but it creates a standstill, because nothing in the line that has ever been attempted by others can be admitted, even as a basis of personal construction. Nothing that "comes" in such case seems satisfying, because all seems to have been said, yet the leap to surpass that "all" is for some reason not possible—yet, but no one knows when it may take place.

This sight sense without accompanying act, power produces incessant search, incessant restless pursuit—not of a subject, but of the standard. The happy and the satisfied are they who can pursue a subject, for then one has something definite upon which to work. It is more than possible that Paderewski's apparent standstill is this tormenting sight of standard which makes all subject as it "comes" seem tame. This is a form of ambition, one which draws a man right up from among his fellows and holds him there in midair, as it were. It renders him distraught, because always preoccupied, sensitive and nervous

because on the borders of crossing over, and naturally indifferent to public examination.

Paderewski has all his life been in pursuit as his principal occupation. His kingship in piano execution, which no one disputes with him, is only in parenthesis if all were known. His mental reach is for composition—for creation. That is his absorption, that the real world in which he lives, that the end of effort, that the satisfaction of life. No doubt this is so.

No doubt that opera so long commenced and so faithfully worked upon, would long before this have been given to the world, but for that gnawing undersight which rejects, rejects, rejects each line as having been before said, been presented, been portrayed, been written, while the new, the really new, over-reaching, far-depassing, and all-covering original conception does not shape itself into being.

This has nothing whatever to do, however, with the well-known and common desire to eclipse another, to be a greater than any, to outshine competitors. It is a much higher thing than that, wholly impersonal, unegotistical, uncomparative. It is a wholly inner call to higher life, to greater development, to larger scope, a call to which the talents existing so far do not respond.

This it probably is which produces that peculiar shade of something like indifference, which seems so contradictory in a man of his social tastes, love of gaiety, instruction, conversation and irregular spasmodic fits of tournée, all of which are but so many delaissements, relaxations, untensions, so to speak, of a mental conception ill at ease. The former being the things seen, the facts in evidence, are what keep people at sea and guessing as to the road in which this remarkable being is traveling.

Add to this a peculiar, natural refinement and sensitiveness, a strongly emotional (artistically emotional) nature, full of exacting reactions and rebounds to maintain the equilibrium, and one has sufficient by which to be led astray from the ordinary and stereotyped stamp of individuality.

The fact of illness is the one most often ascribed to Paderewski. When deeply stirred (most apt in relation to the creative field of music, indicating the justice of the above theory), he trembles and betrays considerable excitement and nervousity, but otherwise he is possessed of great endurance, resistance rather, or capability of standing up in the face of fatigue and trial, which many hardy looking, stoutly made, men are denied.

Aside from his musical aspirations Paderewski is possessed of peculiar and quite strong sense of duty toward his country, which takes the form of patriotic philanthropy. He has various plans on hand, and many schemes in head for the amelioration, both of the portion of the state under Austrian jurisdiction, where is his home, and that under Russian rule, in which Cracow, the capital, is seated. This requires not only a quantity of money, which is freely given, but much thought and study also generously bestowed.

In this connection there is probably no danger of Siberia in stating that on the occasion of Paderewski's recent successes in Cracow and Warsaw the Czar, if you please, was not a little ruffled, demanding in a sense, "What does all this éloges and applause mean? Is it not enough that I bestow them? What or who is there in that country that has any right to individual feeling? Is it not all mine and me?"

For with all his scheme of disarmament it is exceedingly difficult for a Czar to forget that he is a C-Z-A-R.

At any rate, five nights from to-night the great and much talked of pianist will be in Paris, and will play in the Colonne concerts a program as yet undecided upon. Then it will be seen what improvement, if any, has taken place in the wonderful interpretations which have made the player world renowned.

The two things which make Paderewski's playing unique are his peculiar temperament and his peculiar pedaling. For nobody pedals as does Paderewski. His holding of tones to cause them to sing long after the idea represented by them has entered the mind is his secret. Doubtful if he knows it himself. It is this more than force which

makes his playing so finished and colored—what people term "orchestral."

As to his temperament, no one can copy that. It comes to him through his father, a fine nobleman, who adored music and played the violin, and through his mother, whom he never knew. This is accented by the lofty mold in which his own nature is cast, the effect on that nature of his peculiar experiences, excellent general instruction, and natural selection of the best natures with which to associate. His technical instruction and the method by which he was taught to be able to express his feelings play also an important part. Ever so clever a design must remain in the mind but for the skillful employment of pencil and brush. And his own faithful labors toward technical perfection (greatly exaggerated accounts of which have been mingled with the other histories) have done the rest.

Paderewski is about thirty-nine years of age. His son, who detests music by the way, is just now the age the father was when he married, or nineteen. One reason given for his early and sudden marriage with a confirmed invalid was the constant reproach made to him by certain friends that it was lack of sentiment which retarded his success in composition.

"You insisted that I had no sentiment, and here I am married before you know it," he said to one of them.

* * *

A singular case of a son not inheriting his father's genius is that of Plauté, the pianist, whose eldest son actually left his home and joined a circus company as clown. It was by great effort that he was at last withdrawn from the unbecoming frame of his father's artistic name. Still, if the trouble was taken to find it, the source of this apparent freak would certainly and surely be found (where all such things lie) in atavism.

* * *

The finest concert of the week, if not of the entire season, was that of M. Harold Bauer. In fact, up to the coming of Paderewski, M. Bauer it is who has caused the most serious discussion and sincere appreciation of all the artist-pianists, if not of all the artists, certainly of the younger party. A colossal worker, with conviction, force of will and superb health, the fruit of his effort is coming to be seen, and to be felt as an authority.

His first concert was fine, the second superb. In all his appearances in Paris he never played as he did on March 22. It was like a revelation of new power—that is, of power warmed and broadened and electrified. Serious work properly directed and persisted in frequently comes to such places, delightful to the workers themselves and edifying to others. They plod a certain time through work, dry and even discouraging; suddenly one day, without any apparent cause or reason, power, light, heat, scope are doubled, an almost effortless flow of resource comes to body and soul. It is the highest reward; it is almost happiness. And the plane remains ever higher after that. It is the passage of the boat through the sluiceway of development, the passage remains on the higher level after, till the next dam is reached, and so on.

M. Bauer was never dry before an audience, but he doubtless has passed through many such places in his hours of study, when pure, cold, steely will was necessary to remain true to the situation. This is why weaker characters, even with great artistic sense, get swept off the field while the man with the chin remains.

He always played well and interestingly, especially Schumann. His Beethoven has of late been a revelation. But his Chopin was the surprise this time. No one ever heard him play Chopin as he did the Etude in A minor, the Scherzo in B flat minor and a barcarolle. A Beethoven sonata, 53, was memorable. The difficult and brilliant "Fantaisie Orientale" (Balakirew), said by pianists to be the most difficult of piano compositions, was electric. Schubert's Impromptu in B flat, a Mendelssohn Etude, Schumann's Papillons and a prelude by Rachmaninoff were other numbers of the program. The Etude in A minor was redemanded.

A piano pupil present remarked: "A concert of M. Bauer is equal to half a dozen lessons; everything is so

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clear. It is as though after hearing confused utterance of a poem or song many times, one sees it for the first time in large, clear print!"

One of the most fervent applauders of the above work—and it goes to his credit as a confrère—was M. Mauritz Moszkowski. He is a man who listens attentively to a performer, no matter who it is, and is never stingy of recognition when the performance merits it. He is intrenching himself in the professor world here in solid style, making many friends and interesting himself generally in musical things. He has constantly some writing on hand, but declares it to be at present "nothing of importance."

M. Moszkowski is much beloved by his pupils, having common sense and being reasonable and even tempered, without any of the eccentricities which many professors assume in order to impress with their foreign importance. He is rigid in his requirements, however, as becomes a good teacher, but knows how to lead pupils out of real difficulties, and to show his pleasure when work is well done. He is cordial, pleasant and talkative generally out of the study hour, is gentle and keeps himself looking nice always. He does not flatter and cater or take each pupil into confidence as having the greatest talent ever possessed. He impresses rather with an honest sincerity, a desire to get pupils along, to show them how to study and how to choose good from bad music. He is a good reader of character and applies his vast experience and his own knowledge as composer and artist to the individual needs of students. He commences at once with advanced pupils by telling them just where they are and where they are not, and gets them to help him to help them.

Among his pupils have been Josef Hofmann, before he went to Rubinstein; Emma Koch, a teacher in Berlin; Mr. Fleischman, of San Francisco; Joseph Weiss; Mrs. Ernest Lent, of Washington; Mr. Tripp, of Canada; Fabian, of Baltimore; Miss Katherine Simm, Miss Martha Leitall, Miss Julia Geyer, Miss Grace Cronkhite, Miss Main and Miss Clare Sherman. Indeed, the National Edition of THE MUSICAL COURIER gave extended account of the work of many useful musicians who were trained by this conscientious professor. He has an extensive library covering various art fields, and a Virgil practice clavier, in which, by the way, he firmly believes, stands in his study. Pupils of the Virgils, who come later to Moszkowski, say that the master has not to change a single principle of technique, but goes directly on to interpretation a fact which is greatly in their favor.

If he has a fad it is fingering of scales. He never ceases till the fingers are absolutely obedient and can fall into correct position in all the forms, at command. Those who cannot do this have a mountain ahead of them with Moszkowski, for this as the first step he insists upon. He has edited important works in regard to fingering, and pianists say he can improve on anybody's school and improve the most rebellious manipulation by his methods. He goes profoundly into the subject, saying, justly, that the fingers are to playing as the feet are to walking.

The great wonder is that teachers in general neglect or glide superficially over this basic feature of piano work.

In the pedal also he is extremely rigorous. With him there is no chance of covering sins with the feet. Another feature which he makes prominent is memory. Every piece must be committed to memory before being dropped. Although he gives several pieces at once, he allows no one to be slighted at the expense of the other. Although a prolific composer, he does not flood his pupils with Moszkowski writing. Indeed, he rarely gives his compositions, and when he does it is always with some object in view, as when he gives Rubinstein or Bach. His last work is numbered 60. His new second concerto is dedicated to Josef Hofmann. His name is pronounced Mosch-kof-ski.

Two Moszkowski pupils, now in Washington, D. C., Miss Grace Cronkhite and Miss Main, have recently left the studio to continue their career as teachers. They had with him, for instance, the following repertory, all by memory: Mozart's C minor Fantaisie, Czerny's Toccata in C major (arranged by Moszkowski), Chopin's Fantaisie Impromptu, Schumann's fourth Novelette, Bach's Italian Concerto, the Capriccio from Moszkowski's Suite (op. 50), Reinberger's Romance (for the left hand), Beethoven's Sonata (op. 27), Chopin studies and ballades, Schumann's "Kreisleriana" and many smaller things. They both made immense progress while here, and are highly satisfied.

Sarasate, the violinist, was the star at the grand Lamoureux concert on Good Friday. A veritable star for brilliance and a prince for majesty was he; his court the immense band of the world's best musicians, who formed the orchestra, who rose at his approach, and applauded him with ardor; his willing subjects the mass of humanity before him, who cheered him to the echo, and again and again recalled him after each appearance. He played divinely, as he always does, the voice of an angel in the strings, hauteur, grace, verve and vivacity in his interpretations, and the air "pur sang" in his manner which distinguishes him.

He played the Adagio from the Second Concerto of Max Bruch for violin and orchestra, and the Lalo "Symphonie Espagnole." Entrained and happy always in Paris, where he is greatly admired, he played his best, which is saying much.

There were five Wagner numbers on the program, fragments from "Parsifal," "Tristan and Isolde," "Tannhäuser," "Crepescula des Deux" and "Maitres Chanteurs."

The following evening Mr. and Mme. Otto Goldschmidt gave a grand reception in honor of the Sarasate. The gifted Spaniard was in his most amiable mood, playing the Schubert Fantaisie with Madame Goldschmidt, and again in a Brahms Quatuor, with M. Salmon as 'cellist, M. Hayot second violin and Madame Goldschmidt at the piano. The brilliant pianist had no end of compliments from artists present for her remarkable execution. Her exceptional gifts were the subject of conversation at a musical club next day, when the eulogies passed upon her were unstinted as they were sincere.

An excellent musical combination of this season, now in its fifth year, is that of MM. Chevillard, Hayot and Salmon. Their music as its interpretation is always of very first class. Their success increases with each season, and one of their concerts given this week was one of the best yet offered to the public. By the way, a sonata by M. Chevillard, for piano, violin and violoncello, was played at the Sarasate reception and was much applauded.

The third séance of the violinist Nadaud was devoted to the works of Chas. M. Widor. The new quintet, an interesting work, a brilliant trio, a sonata and several songs were on the program. The delightful composer was one of the executants. The concert was a great success, which goes without saying.

"La Prise de Troie," by Berlioz, was given on Sunday for the first time by the concerts of the Conservatoire. "Mon Héroïque vierge ma noble Cassandre!" of which Berlioz in his memoirs bewails his impossibility to hear, was given in a manner worthy of the master, by Mlle. Breval, of the Opéra. Mr. Renaud was the able Chorèbe.

M. Léopold Auer, violinist of the St. Petersburg Conservatoire, has been in town. He played twice at the Lamoureux concerts, and on Saturday was heard with Mme. Gorlenka-Dolma in a concert of Russian music at the Bodinière. Besides his musical gifts, which were fully attested to here, he is a most amiable and entertaining

man, of immense enthusiasm and musical temperament. He left Paris last evening.

M. Th. Dubois has been in Rome, where at the Académie Sainte Cécile his Concerto in F was given with great success. M. Diemer was the pianist. M. Delsart, likewise of Paris, was his interpreter in the Andante Cantabile for violoncello and orchestra, written specially for the occasion. The entire press of Rome was warmly eulogistic over the music of the Parisian Conservatoire director, and his reception there was most flattering. Felicitations to the genial and most amiable composer, organist and director!

Among the fine piano concerts of the week were those of Madame Chéné, professor of piano at the Conservatoire, for her pupils. The concerts were given at the Salle Erard, and were in line with all the work of this distinguished professor. Her talented daughter was greatly applauded in "Valse Mélancholique," of Vidal, and in a Chopin Fantaisie.

Of other concerts were those of Léon Delafosse, three in number, with orchestra; of M. Gaston Lherie (excellent in program, execution and appreciation); of Mlle. Jane Mobilion, of the Weingartner Académie Musicale and Dramatique; three concerts by M. Weingartner, concert of the works of M. René Lenormand at the Institut Rudy, and the examination of the pupils of Madame Hazelton, under the direction M. A. Marmontel.

The latter was specially interesting, as is all that pertains to the correct training of children, in which Madame Hazelton is an adept. This school is a good one. The pupils showed excellent and conscientious training, control of themselves and their instrument, and in many cases unusual musical sense. Beethoven, Mozart, Gluck, Heller, Haydn, Mendelssohn, Hummel, Weber, Diabelli and Rameau were played. M. Marmontel proved a wise counselor and friend to the children, as well as examiner, letting fall pearls of musical wisdom and value between his announcements of victories gained and battles won. No. 5 Rue Lapérouse, one block from Calvé's home, by the way, was the scene of great animation during the afternoon, and the pretty home and studio was invaded by parents and friends of the young people.

Speaking of the Paris pianist Mlle. Marthe Girod, the *Staatsbürger Zeitung*, of Berlin, says:

"By her talent and personality Mlle. Girod produced a most favorable impression upon the audience and left the souvenir of a charming artistic treat. In the Toccata and Fugue, Bach-Tausig, she showed surety of toge, style and technique, the latter both brilliant and finished. Her interpretation disdained exaggerations and her Beethoven merits the sincerest eulogy."

Die Post adds: "Mlle. Marthe Girod's playing is pure and sincere, with a fully developed technique and a rhythm sure and precise."

These sentiments and others are reproduced in other words in various other papers, of which we shall read later.

Mme. Renée Richard, after a brilliant concert tournée of the Continent, has recommenced her teaching of singing at 8 Rue d'Aumale, Paris, Madame Richard's reputation as artist and teacher are too well known to need accentuating. Her classes and operatic concerts were the talk of the city before she was tempted to take a rest as concert prima donna.

The *English and American Gazette* has united its charms in some way with the *Brooklyn Eagle* in Paris, a step which, while taking nothing from either, adds much to the pleasure of the readers of both. The place of business is to be changed and enlarged in view of the exposition.

The charming young lady violinist, Mlle. Julia Klumpke, played recently at a grand concert in Rambouillet, where she had great success. She had a prominent place upon a program with most important artists, playing an Adagio and Perpetuum Mobile, by Franz Ries, a Ber-

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ceuse by Godard, and a Mazurka by Wieniawski. She was highly delighted with her trip and her reception. Mlle. Klumpke is an admirable and most earnest student. She deserves success.

Marie Sasse gave a grand matinee in her studios, Rue Nouvelle, this week. The pupils heard were from the classes in singing and in opera ensemble, of which this teacher has now a class.

Charming Rose Relda (Adler) writes adieu, en route to London, where she sings during the Easter holidays. She returns for the Colonne concert of April 13, when she is to sing for the first time at the big Paris concerts. She has been the chosen favorite for salon singing during the season here and is studying seriously to fulfill the prophecies made as to her future.

Madame Ram and Mrs. Eddy have both been deprived of entertainment recently by the grip, but are both about again. Madame Ram holds her reception, as usual, on Friday, and Mrs. Eddy goes to the United States on business in April.

Miss Hope Morgan, one of Madame Marchesi's brilliant pupils, is back in London, after a year in Italy. She has been singing in London and in the provinces. Her health is quite restored.

Dr. and Mrs. Davenport, charming young Americans established in Paris, gave a most agreeable reception musicale on the evening of the 23d. M. H. Joubert had charge of the musical program. Among the singers was Miss Claude Albright, of Mexico, a pupil of Madame de la Grange, who sang with her usual success airs from "Samson and Dalila" and "Alceste." She looked lovely in a white satin Empire gown and red roses. A Spanish singer, Madame de Grey, had also great success. M. Joubert played violin selections, and his talented little daughter Mimi played on the mandolin. A most gifted little girl of thirteen, a pupil of the Conservatoire, Mlle. Elsie Playfair, created quite a sensation by her spirited and intelligent violin playing. The company was wholly American.

Mme. Julie Rosewald is in Berlin.

Mlle. Taine finished this week her series of organ concerts at the Salle Mustel. She has had a triumphal season, both for herself and for her lovely instrument.

Speaking of triumphs, young Mustel has had one, an immense and truly valuable one, in Turkey, whither he went with his instrument. Details next week. He is still absent on tournée, and will doubtless be heard of in Berlin before his return.

Young Mr. Toledo, of the Aeolian, is in Spain, where he had several large orders for his wonderful instrument, which is mowing its way through Europe-Artisti, snapping the heads off all weeds of prejudice.

Nahan Franko to London.

Nahan Franko has been engaged for the Covent Garden orchestra in London, where he will co-operate with Mr. Grau in his orchestral work. We understand that Mr. Grau recognizes that his present orchestra does not meet the emergencies, and somebody has been making a big weekly commission out of it; the union should investigate it. Next season Mr. Grau may take what is known as the Paur orchestra. This would, of course, make Mr. Franko concertmeister. He may then take that whole orchestra to London for the season there, as the London orchestra is even worse than the Metropolitan Opera House orchestra. Either of these orchestras would be fired out of any Continental opera house, where money is spent for music and not for stars.

Mr. Franko sailed for Europe on the Campania last Saturday.

Mrs. Dorothea Phillips, a Scherhey graduate, sang Easter Sunday at the Brooklyn Saengerbund's performance of Marschner's opera, "Der Holsdieb," with very great success. On April 18 she sings with the Brooklyn Tonkünstler Verein, April 29 with the New York Arion Society. Another pupil is Miss Hattie Steinhardt, who sang several solos at the People's Union concert at Adelphi Hall, last week, receiving much applause.

Music in St. Paul.

THE MUSICAL COURIER OFFICE,
170 Pleasant Avenue,
ST. PAUL, MINN., April 17, 1890.

WITH the Banda Rossa in three fine concerts, and Madame Melba with the Ellis Opera Company, St. Paul has feasted royally the past week. No such band organization has ever visited the Western cities as the Banda Rossa and its capable leader, Sorrentino. An extra matinee was played on Tuesday at the Metropolitan, and a most enthusiastic audience applauded to the echo.

The scene at the Metropolitan opening of the grand opera season, on Monday night, April 10, was a strong demonstration of the splendid appreciation which distinguishes our people in the higher forms of musical expression. The cast individually for every performance was excellent, MM. Bonnard, Pandolfini and De Vries carrying off the male honors of the company. Ellison Van Hoose, who sang Turridu on such short notice, was excellently and deservedly received. The engagement closed in St. Paul with "La Bohème," and was the most popular of the week.

No such demonstration has ever been heard of in these parts as the one accorded Madame Melba in Minneapolis, at the close of the mad scene from "Lucia" on Saturday afternoon, April 15. Before the great prima donna had finished the last long trill, the audience rose to their feet and fairly went "mad" with the scene. Buried in roses, Madame Melba bowed and smiled her thanks to the audience, after ten curtain calls. Next to Madame Melba, Mlle. De Lussan has been a great favorite, and "Carmen" nights were both popular and well attended. This notable Ellis engagement closed Saturday night with the presentation of two modern works that created a furore when they were first given to the musical world, "Cavalleria Rusticana" and "I Pagliacci." The audience Saturday night was on the qui vive to hear Chalia, the Cuban prima donna, who essayed the soprano role. Her voice is a mezzo soprano of considerable volume and dramatic power, and in the final scene of "I Pagliacci" displayed her calibre as an actress of intensity and gave an artistic rendition of the "Bird Song." Madame Chalia was the recipient of some beautiful floral pieces.

The last of the Library Schubert Club concerts will be given Monday evening, April 24, with Frau Johanna Galski as soloist, assisted by the Schubert Chorus and orchestra, Emil Ober Hoffer, conductor.

The recital given by Mrs. Catherine Grey at Mrs. Vina Avery Smith's studio, on Thursday evening, April 13, was one of musical excellence and deserving of great praise. Mrs. Grey has a soprano voice of great brilliancy and resonance, is an intelligent and conscientious student, and is sure to win recognition in the broader spheres of the musical world.

Minneapolis has secured the Banda Rossa for a two weeks' engagement at Lake Harriet, early in the summer; all those who have heard the band were wildly enthusiastic, and will be delighted at the prospective treat.

Miss Marie Mildred Marsh, the pianist, of Cincinnati, has located in St. Paul, and will open a studio in Conover Hall.

The Apollo Club, Emil Ober Hoffer, director, presents Miss Poddie Ross, soprano, and Ben Davies, tenor, at its next concert, April 26, in the Lyceum Theatre. The Apollo Club brings artists who compare favorably with those who have been heard during the past week with the Ellis Opera Company. Miss Ross is presented as an artist of brilliant attainments, having been less than one year in the State, after having covered a term of years in Europe in operatic preparation. Her repertory contains all the coloratura roles from "Traviata," "Lucia," "Rigoletto," "Lakmé," "Faust," &c.

Mrs. F. H. Snyder, of Mankato, accompanied by some of her pupils, has been attending grand opera during the week in Minneapolis and St. Paul.

Miss Rebecca Wilder Holmes, a well-known New York violinist, was the soloist at the last Sunday concert given by the Danz Orchestra in Minneapolis. Miss Holmes played the Mendelssohn Concerto and was enthusiastically received and recalled. After filling a number of Western engagements, Miss Holmes returns to New York for engagements. St. Paul regrets that Miss Holmes' visit has been of such short duration, but hopes for a return engagement for the next musical season.

Mrs. Jane Huntington Yale will give a recital Thursday evening, April 19, in the studio of Vina Avery Smith and Henry De Lorme. Following is the program:

Autumn Gale.....	Grieg
Ich Liebe Dich.....	Grieg
Merry, Merry Lark.....	Nevin
Sweetest Flower that Blows.....	Hawley
May Morning.....	Denza
Mein Ruh Ist Hin.....	Hoffman
Lass with a Delicate Air.....	Arne
Bendemeer Stream.....	Old English
Hindoo Song.....	Bemberg
Aus Deinen Augen.....	Ries
Ein Traum.....	Rubinstein
People Victorious.....	Parker
Gavotte Mignon.....	Thomas
Serenata.....	Tosti
Che faro.....	Gluck
Serenade.....	Gluck

GERTRUDE SANS SOUCI.

Metropolitan College Musicale.

A VERY successful musicale was given by the pupils of the Metropolitan College of Music, at Y. M. C. A. Hall, Twenty-third street, on the evening of April 6.

The piano numbers were exceptionally well rendered by Miss Dallas and Miss Feron, who are pupils of Miss Kate Chittenden. The vocal work was done entirely, with one exception, by the pupils of E. Presson Miller, and showed intelligence and careful training. The method and style of all were excellent. Mr. Liddle displayed a good voice and musical taste in his number. Miss Swift possesses a beautiful light soprano voice, and the difficulties of the "Mignon" Polonaise were surmounted with ease. Miss Edwards' voice is a fine contralto of great promise, and, although suffering from a cold, made a very pleasant impression. Mr. Lanham, who appeared in place of the violinist, has been heard before at the college concerts, and has made very great improvement. His voice is a baritone of wide range and he sings artistically.

Mrs. Richards simply delighted the audience with her numbers. Her execution is wonderful, the staccato being exceptionally fine. Her voice, a high soprano of beautiful quality, is not being forced, and she sings with delightful naïveté and ease. The "Persian Garden" was given in a manner which left little to be desired, and was thoroughly enjoyable. Miss Riley surprised even her most ardent admirers by the dramatic force and general excellence of her work. Her voice is admirably adapted to the music, and her rendition of "I Sent My Soul" was superb. Mr. Polemann's best work was done in "O, Morn of My Delight!" His mezzo voce is beautiful and he sings with true appreciation of the music. Miss Woodin, although a mezzo rather than a contralto, sang with excellent effect. Her phrasing and articulation were particularly fine, and her style admirable. Mr. Lanham fairly reveled in the opportunities for the baritone in this work, and his fine voice was used with good effect in every number. The ensemble was excellent, and as the piano part was beautifully rendered by William F. Sherman, the work was received with evident pleasure by the audience.

Mr. Miller is to be congratulated upon the success of his pupils.

Another tribute to Francis Fischer Powers is the engagement of his pupil, the boy soprano, Earl Gulick, for the Church of the Heavenly Rest, at \$1,200 a year. This is an astonishing salary for any lad, but is the amount actually made up for him.

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The Women's Philharmonic Society of New York.

Editors The Musical Courier:

YOUR representative called upon me with the request that I, as having been associated with the Women's Philharmonic Society (the new musical society for women) from the beginning, should write an article for your paper stating the aims of the society as well as its origin and manner of growth. Having obtained permission to do so, it gives me pleasure to comply with your request.

During the last week in July, 1898, while the M. T. N. A. was in session at the Waldorf-Astoria Hotel, Mrs. Fay Pierce, sister of Miss Amy Fay, and Mrs. Theodore Thomas, though not herself a professional musician, became impressed with the feeling that it was an exceptionally favorable time to take the preliminary steps toward carrying out her long cherished plan of forming in New York a musical society for women.

There has never been such an organization in New York, although in the West these clubs for women have long been recognized as a power for good. She therefore by public announcement at the meetings of the M. T. N. A., as well as by private effort, succeeded in bringing together quite a number of ladies, professional and amateur, who were attending the concerts of the association.

Several meetings were held, with the result that forty ladies signified their approval of the plan, and it was decided to at least see what could be done in the matter. A preliminary committee was formed (necessarily from those present at the time), who were instructed to draw up a circular and take any other necessary steps to inform all the ladies of New York who were interested in music that they were eligible for membership.

It was decided that \$1 should be paid when agreeing to become a member, that the remaining \$4 (of the charter membership fee of \$5 per annum) should not be called for until there were 200 vouched members.

At the first meeting of the preliminary committee, Mrs. Fay Pierce was elected chairman, and it has been largely due to her earnestness and devotion that the society has advanced so rapidly.

The hot weather soon drove the greater number of the members of the preliminary committee away from New York, but those who remained met frequently, drew up a circular which was widely distributed, and in many active ways worked earnestly for the good of the society, with the result that there was a large attendance at the first meeting called in the fall (September 29). A constantly increasing enthusiasm and rapid increase of membership were manifested, until a meeting was finally called for the evening of January 9 to organize and name the society, the limit of 200 vouched members being passed.

At this meeting the preliminary committee was honorably discharged, a new committee being elected and named the organizing committee. This committee was as follows: Officers—Mrs. Melusina Fay Peirce, chairman; Mme. Louise Gage Courtney, first vice-chairman; Miss Gertrude Griswold, second vice-chairman; Miss Julia E. Hard, enrollment secretary; Miss Alice Babcock, recording secretary; Miss Mary Honey, corresponding secretary; Mrs. E. Benjamin Ramsdell, treasurer, and Miss Fannie Hirsch, auditor. Members—Mrs. John Elliot Curran, Miss Marie Parcello, Mme. Evans Von Klenner, Mrs. Ada Douglas Battin, Mme. Eugenie Pappenheim, Mme. Torpadie Björkstén, Miss Laura Sedgwick Collins, Miss Fanny Morris Smith, Mrs. Stella Hadden Alexander, Mrs. Abner Meller, Mrs. James Dorrington and Mrs. Anna S. Werner.

This committee was authorized by the society to take suitable rooms and attend to all necessary business. There was

a great deal of discussion as to the name to be adopted by the society, it being finally decided on March 22 that it should be called the Women's Philharmonic Society of New York.

A beautiful suite of rooms was then engaged in Carnegie Hall, and in its own home the real work of the society began. Meetings of the different departments were called, the vocal department meeting first.

The officers of the vocal department are: Organizing chairman, Miss Gertrude Griswold; first vice-chairman, Mme. Louise Gage Courtney; second vice-chairman, Mme. Von Klenner; secretary, Mrs. L. F. Field, and treasurer, Miss Fannie Hirsch.

In this department it was decided to hold two meetings each month, at which a musical program should be given, together with a paper on some musical subject. There will also be a choral society, under the direction of Mme. Louise Gage Courtney, and part singing in all its branches for women.

The piano and organ departments were next organized on similar lines, its officers being: Organizing chairman, Mrs. John Elliot Curran; first vice-chairman, Mrs. Edith Kent Develin; second vice-chairman, Mrs. Emil L. Boas; secretary, Mrs. C. C. Aldén.

It was decided to postpone all actual work in these departments until the fall, holding, however, reunions twice in every month, at which a short musical program, with a paper, will be given. Next came the departments of composition and musical literature, it being decided that any members of the society is eligible for membership, even if a member already of some other department.

The officers are: Chairman, Miss Laura Sedgwick Collins; secretary, Miss Alice Babcock.

At the first meeting of this department many schemes were discussed with enthusiasm, it being finally decided that the real work of the department should be deferred till the autumn, the three remaining meetings to take place this season to be only intended to amuse and interest the members. In the autumn, however, it is proposed to take up the history of music (illustrated), combining the study of the ancient (both of composition and instrument) with those of the present day, and gradually bringing the two extremes to a central point of meeting.

The last department to form itself, as yet, is that of the stringed instruments, which only met on April 12 for the first time as a department, there being at the time of the first general meeting of the society, on March 18, only two members in this department, Mme. Jeanne Franko and Miss Kathryn Reisinger Smith, both violinists. There are now a goodly number, among them many prominent names, and they have not only organized the department but have also started an orchestra, which will meet weekly. The officers elected are: Chairman and also director and conductor of the orchestra, Mme. Jeanne Franko; secretary and librarian, Miss Kathryn Reisinger Smith; concertmeister, Miss Martini Johnston.

The first general meeting of the society took place, as mentioned above, on the afternoon of March 18, in the rooms of the society. The committee appointed to receive the members and their friends were Madame Pappenheim (prevented by illness from attending), Mme. Louise Gage Courtney and Mme. Katherine Evans von Klenner. The program was as follows:

Duo for two pianos—
Der Wanderer.....Schumann-Liszt
Miss Caroline Maben and Mrs. W. H. Jewell.
Aria, Samson and Delilah.....Saint-Saëns
Miss Gertrude Griswold.
Violin solo, Romanza and Gavotte, Mignon.....Sarasate
Mme. Jeanne Franko.
Paper, The Mozart Festival at Salzburg.
Miss Amy Fay.

Song, Er der Herrliche von allen.....Schumann
Mme. Anna Lankow.
Sehnsucht.....Hofmann
Miss Fannie Hirsch.
Piano solo.....Schumann
Piano solo, Polonaise.....MacDowell
Mrs. Hadden Alexander.

After the program refreshments were served, and it was announced that these general meetings would take place weekly on Saturday afternoons. I have attempted to give an idea of what our society has already accomplished, in the hope that we may, through your valuable columns, reach many of the distinguished musicians whom we are anxious to welcome among us. It is a matter of pride to us that this society has grown so rapidly as to be able, in less than a year from its start, to announce itself as an established fact. And it will be readily seen that, at this stage, it is impossible to foretell its ultimate results, which are infinite. A new circular has just been prepared, which explains, as far as is now possible, those things which we now see close before us. It is as follows:

THE WOMEN'S PHILHARMONIC SOCIETY OF NEW YORK.

DEAR MADAM—The above society, organized January 9, 1899, and recently established in studios 810-814 Carnegie Hall, through its organizing committee, extends to you a cordial invitation to join its membership by signing the enclosed card and mailing it with its required fee (for 1899) of \$5, in the accompanying addressed envelope, to Mrs. E. Benjamin Ramsdell, treasurer of the committee.

The vocalists of the society—as also its pianists and organists, its violinists and cellists—have already organized special departments for their own work; others are establishing general departments for composition, musical literature, &c., open to every member of the society; while the Saturday afternoon reunions, presenting between 5 and 6 o'clock a musical program and a brief musical paper, are proving a delightful attraction.

A women's choral club, string orchestra and piano amateur club—a teacher's sodality, a student's advisory board, a loan fund and also a concert bureau—are features now contemplating for the near future.

Our young society already numbers more than two hundred (200) enrolled members, among whom are favorite artists and teachers, noted connoisseurs and brilliant amateurs, and we trust that its earnest wish that all New York women interested in music may soon become its warm friends and founders will meet, dear madam, a favorable response from yourself.

On behalf of the organizing committee,

Mrs. M. FAY PEIRCE, Chairman.

Mrs. E. BENJAMIN RAMSDELL, Treasurer.

Miss JULIA E. HARD, Enrollment Secretary.

810-814 CARNEGIE HALL, April, 1899.

Thanking you, in the name of the society, as well as in my own, for your courtesy in lending us the use of your columns, I am, sir, yours truly,

LOUISE GAGE COURTNEY,

First Vice-Chairman of the Organizing Committee.

Mrs. Baldwin in Boston.

Mrs. Adele Laeis Baldwin sang with the Handel and Haydn Society in Boston on Easter Sunday in "Paradise and the Peri." This is the third season that Mrs. Baldwin has sung with this society.

The alto, Mrs. Adele Laeis Baldwin, had a voice of fine, rich tone, and she sang most artistically.—Boston Herald.

Mrs. Baldwin was eminently satisfying. Her voice is a rich contralto of much color and warmth. She sang her solos with much intelligence and feeling, and her intonation was perfect.—Boston Post.

The alto, Mrs. Baldwin, sings almost entirely the Angel's lines, and Mrs. Baldwin was faithful and true to pitch through some trying recitatives.—Boston Journal.

Among those most enthusiastic over Mrs. Zeisler's playing is S. Becker von Grabill, of Dallas, Tex., where she gave a piano recital on Monday night. A traveled and polished gentleman, a splendid pianist himself, he is naturally always on hand at prominent musical events, and was a conspicuous listener at this recital.

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Mendelssohn Glee Club Concert.

THE Mendelssohn Glee Club, now in its thirty-third year, gave the third private concert for this season at its own hall, on Tuesday evening, April 18. The assisting artists were Mlle. Yvonne de Treville, soprano, of the Castle Square Opera Company, and H. Stanley Knight, accompanist.

It is a delicate operation to criticise these purely social affairs from a professional viewpoint, but in this instance some of the difficulty has been removed by the professional excellence of the club under the baton, the very able baton, of Arthur Mees. Although the German race is noted for its prevalent maennerchor singing, and the American race not at all, it is doubtful if the German chorus ever existed which can produce the quality of tone secured by the Mendelssohn Glee Club and one or two other similar organizations in America. There is a resonance, sonority and easy voice emission, which is a pleasing contrast to the forced, blatant, throaty efforts of the Teutons, who endeavor to secure quantity at the sacrifice of quality, which precludes the possibility of their securing either. The American male choruses, on the other hand, aim first for the pure tone quality, and the quantity comes as a natural result. American chorus singing is always beautiful in this respect. Arthur Mees has some very fine voices in his chorus. The parts are perfectly balanced and controlled, while the pitch is accurately kept. One cannot always approve of the selections given, but one invariably can of the manner in which they are rendered.

The poetry of "The Music of the Sea," by Mosenthal; the spirit of the "Troopers' Song," by Chadwick; the ridiculous but highly descriptive treatment of "Jabberwocky," by the same composer; the sombre tone quality of the "March of the Monks of Bangor," by George W. Whiting; the sympathetic, real sentiment of "Old Folks at Home" and "My Old Kentucky Home," by Foster, can only be praised. On the other hand, although the club sang them well, and they were excellently arranged by Arthur Mees, the negro melodies could well have been omitted. The music is not representative of real American life, only of a very small portion of it, and in itself does not bear such a strong public light. Many negro melodies do; these do not. Nothing further can be said of the club than is already known, about the precision of its attack, graceful shading, well secured, well handled crescendos and decrescendos, and distinct enunciation. It is enough to say that Arthur Mees keeps it up to its high standard and even raises the standard.

About the soloist, one is in the peculiar position of desiring to say nothing positive, or a great deal that is very positive. It is a question whether to ignore or advise, and kindness bids one do the latter.

Miss De Treville is richly endowed with many gifts. She possesses a charming presence, a large, sympathetic voice, quick intelligence, a natural aptitude for acquiring and assimilating knowledge, and an actual talent for hard work. There is no question about her success in grand opera, provided she turns and goes backward over the path she has traveled too long.

She must go back to her original method and go on from there. This method taught her the necessity for clear enunciation; this she ignores or cannot now follow; the method taught her the necessity for singing with a steady, well-controlled voice; she uses a bad, a very bad, tremolo; the method taught her to trill fairly from note to note; her trills are but an exaggerated vibrato; the method told her how to approach, attack and spring to various notes; she has lost sight of this, by permitting the exigencies of light opera singing to crowd out her original training; she has

also been singing music which is at present too heavy for her, and hence the present vocal condition.

Miss De Treville should go right away and rest, and, as much as she possibly can, go back to her original method. She is far too talented to run any risks of injuring or losing her voice. If she is careful America will have cause to congratulate herself upon this temperamental, intelligent, magnetic young singer. Were she of less moment so much space would not be devoted to her case, but we have unusual hopes for her.

She received enthusiastic applause, and gracefully responded with three encores. Her career thus far has been remarkable, and she is bright enough to keep it so. H. Stanley Knight at the piano was adequate and satisfactory. This was the arrangement of the selections:

A Sailor's Song.....	Mosenthal
The Music of the Sea.....	Mosenthal
Aria from Life for the Czar.....	Glinka
Mlle. Yvonne de Treville.....	
Trooper's Song.....	Chadwick
Jabberwocky.....	Chadwick
War ich nicht ein Hahn.....	Tschaikowsky
All Thine Own.....	Tschaikowsky
Mlle. Yvonne de Treville.....	
March of the Monks of Bangor.....	Whiting
O Brudder William.....	
(First time.).....	
Nobody Knows.....	
(First time.).....	
Freely Go, Marching Along.....	
Club.....	
Le Baiser.....	Fontenailles
Pastorale.....	Bizet
Mlle. de Treville.....	
Old Folks at Home.....	Foster
My Old Kentucky Home.....	Foster
Club.....	
Weeping Mary.....	
I'll Hear that Trumpet Sound.....	
(First time.).....	
Roll, Jordan, Roll.....	
(First time.).....	
Club.....	

The World's Best Music.

MUSIC, the most universal of the fine arts, is perhaps the most intimately associated with the amenities of daily life. The music of a household may almost be said to be the measure of its happiness. Proverbially, the contented man is the one who sings at his work. On the other hand, there are quite as strong maxims against harping on one string or singing forever the same old tune. And these considerations, taken together, explain the desirableness of a large collection of good songs for the home, presented in a form at once attractive and popular. Exactly that is to be found in the "Library of the World's Best Music."

Not the great composers alone are here represented, but also the minstrels, whose songs are sung by thousands of firesides, where perhaps their history, and even their names, are unknown. These volumes not only present the songs, words and music, but tell the reader also who is the author of each and under what circumstances he wrote it. Many of the stories are curious and romantic. We believe our readers will be interested in a "Library of the World's Best Music," an advertisement of which appears on another page. This library contains many instrumental selections for the piano as well as the best songs.

Karl Griener, the violoncellist, gave a recital in Carnegie Chamber Music Hall last Thursday evening. He was assisted by Miss Adele Lewing, Bruno Oscar Klein, Theodore Hoeck and Fanelli, the harp player.

Bloomfield-Zeiser.

AS the season is coming to its end the big work done on the concert stage by Mme. Fannie Bloomfield-Zeiser looms up among the most important events of the contemporaneous musical life. Already much has been published about her recitals, but the following criticisms may as well be appended:

(Atlanta Journal, February 26.)

Madame Zeiser has the quality of the tremolo. Those encores last night were not tributes to skill; they were outbursts of uncontrollable delight. The quality that takes hold of the heart was in Madame Zeiser's electric touch.

Many found the fault with Rosenthal that the Italians found with Madame Duff, lack of emotion; but he had emotion in nearly everything for me. However, in honesty, I must admit that, while Madame Zeiser did not have the—at times—almost frightening power of Rosenthal's musical hands, she had at all times an equal, perhaps greater, sympathy of touch.

When I heard Rosenthal, the other week, five years had elapsed since I had listened to Zeiser. Perhaps I had forgotten in that time her speaking fingers; perhaps Zeiser had herself in those five years learned more of magic. After the Variations in C Minor, which I could not love, the "Turkish March" took me up. Zeiser is the genius of the march. Her rendition of that wild, Moslem rally was above criticism, when criticism means suggesting something better.

Her most wonderful efforts were the simulation of echoes that crept under her fingers. Never before have I heard anyone give so perfectly the effect of receding sounds. One could almost see the martial procession go around the corner.

She played that dream of sleeping childhood, Chopin's Berceuse. No one could murder the music of that. Its melody is so insistent that the most awkward fingers will evoke something from that transcription of the true. Then, think how it would sing for a Zeiser or a Rosenthal! The human tremolo rocked throughout its treble and vibrated in all its bass. That is the composition of tears, not sad, but loving.

Madame Zeiser's finale, before the encore, was Moszkowski's "Caprice Espagnol," a weird, Greig-like thing. There were whirrs of sound falling off into quick silence, then whirrs again. Bars of it sounded like the whirl of a spinning wheel. Presently the whirring rose into roars. In this number Zeiser showed her power. In most of the previous selections her music was characterized with tenderness or marvelous lightness of touch. But in the "Caprice," a powerfulness of handling was shown that was secondary to Rosenthal's prodigious effects simply because she had a woman's weaker arm. In spite of the suffragists, there are yet a few things women cannot do.

(Atlanta Constitution, March 5.)

But Mrs. Zeiser—ah, that is another story. She is absolutely charming. She has not Rosenthal's titanic muscularity, but what singing, what exquisite shading of tone, what loveliness of conception! She is more the artist than he. Take the Chopin Berceuse. Both Rosenthal and Zeiser played it; and, frankly, which was the more poetic, the more artistic, the more refined? Zeiser. It was a bit of boldness, but she did not suffer by it. What imagery in her playing of the "Turkish March" (Beethoven)! what more gracious than her "Hark, the Lark!" what fire in her rendition of the Moszkowski "Caprice!" There was a delicate fortissimo in the Schubert-Tausig "March Militaire" that was marvelous. She has temperament to the end of her finger tips. Speaking of herself, she said: "Yea, I play because I love it. There is only one thing nearer my heart than my music—my husband and my children; but then"—and she laughed—"music is a very close second."

The woman is an artist. Technic! She has that, too, but one forgets it. It is lost sight of in pure delight!

The many forms in which Homer N. Bartlett has written account in some degree for the large demand for his works. Of recent published compositions are Etude, "Melodie Plaintive" (dedicated to Pugno), and the splendid Ballade (dedicated to Emil Liebling). His "Autumn Violets," for women's voices, has been learned by heart at the Elmira College, and is to be done at commencement; the work is also in hand in Detroit, Mich. He has ready for the publisher a prelude-mennett, difficult, full of chromatic harmony, but an effective piece.

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Louisville May Festival.**PROGRAM IN FULL.****Monday Evening, May 8.****SEMBRICH CONCERT.****ARTISTS.**

Mme. Marcella Sembrich. George Hamlin.
Miss Sara Anderson. Myron W. Whitney, Jr.

PROGRAM.

Overture, Carnaval Romain.....Berlioz
Messe Solennelle.....Gounod
Miss Anderson, Mr. Hamlin, Mr. Whitney, chorus and orchestra.
Scena, Ah fors e lui (La Traviata).....Verdi
Madame Sembrich.
Wotan's Farewell and Fire Charm.....Wagner
Songs, Launcelot's Song (Elaine).....Bemberg
Mr. Hamlin.
Songs—
Forelle.....Schubert
Vergebliches Ständchen.....Brahms
Madame Sembrich.
Cantata, Narcissus.....Massenet
Miss Anderson, Mr. Hamlin, chorus and orchestra.
Waltz, Voce di Primavera.....Strauss
Madame Sembrich.
Grand March, from La Reine de Saba.....Gounod

Tuesday Matinee, May 9.**SYMPHONY CONCERT.****ARTISTS.**

Miss Anna Lohbiller. Miss Blanche Towle.
Miss Zudie Harris. Myron W. Whitney, Jr.

PROGRAM.

Overture, Flying Dutchman.....Wagner
Aria, from Il Barbiere.....Rossini
Miss Lohbiller.
Piano Concerto, D minor.....Rubinstein
Miss Zudie Harris.
Aria, from Don Carlos.....Verdi
Mr. Whitney.
Auf der Wacht (The Sentinel).....Hiller
Orchestra.
Aria, O Don Fatale.....Verdi
Piano soli—
Miss Towle.
Nocturne, op. 15, No. 2.....Chopin
Prelude, No. 10.....Chopin
Kamennoi Ostrow.....Rubinstein
Miss Harris.
Symphony, Im Walde.....Raff

Tuesday Evening, May 9.**ARTISTS' NIGHT.****SOLOISTS.**

Miss Sarah Anderson. Mrs. Josephine Jacoby.
Evan Williams. Sig. Giuseppe Campanari.
Gwilym Miles.

PROGRAM.

Overture, Sakuntala.....Goldmark
Stabat Mater.....Verdi
Chorus and orchestra.
Aria, from Oberon.....Weber
Mr. Williams.
Flitterwochen.....Styx
Strings, flutes, bells and harp.
Aria, Che faro (Orpheus).....Gluck
Mrs. Jacoby.
Scena, Vision Fugitive (Herodiade).....Massenet
Signor Campanari.
Aria, Jeanne d'Arc.....Tchaikowsky
Miss Anderson.
Cantata, Olaf Trygvasson.....Grieg
Miss Anderson, Mrs. Jacoby, Mr. Miles, chorus and orchestra.
Prologue, I Pagliacci.....Leoncavallo
Signor Campanari.
Eine Faust Overture.....Wagner

Wednesday Matinee, May 10.**POPULAR CONCERT.****ARTISTS.**

Mrs. Josephine Jacoby. Clarence Shirley.
Myron W. Whitney, Jr.

PROGRAM.

Overture, Academic.....Brahms
Hymn to St. Cecilia.....Gounod
Aria.....
Mrs. Jacoby.
Two movements from Suite d'Orchestra.....Moszkowski
Aria, Cielo e Mars, from La Gioconda.....Ponchielli
Mr. Shirley.
Ronde d'Amour.....Westerhout
Aria, from the North Star.....Meyerbeer
Mr. Whitney.

Episode, Carnival in Paris.....Svendsen
Songs—
Under the Rose.....Fisher
Nocturne.....Chadwick
One Spring Morning.....Nevin
Mrs. Jacoby.

Minuet, Dance of Sylphs, Hungarian March, from La Damnation de Faust.....Berlioz

Wednesday Evening, May 10.**GRAND CLOSING CONCERT.****ARTISTS.**

Mme. Marcella Sembrich. Evan Williams.
Miss Sara Anderson. Clarence Shirley.
Miss Blanche Towle. Myron W. Whitney, Jr.
Sig. G. Campanari.

PROGRAM.

Overture, Leonore No. 3.....Beethoven
Cantata, The Sun Worshipers.....Goring-Thomas
Miss Anderson, Mr. Williams, chorus and orchestra.
Aria, Casta Diva, from Norma.....Bellini
Madame Sembrich.
Aria, Monologue from Falstaff.....Verdi
Signor Campanari.
Valse, Brillante Parla.....Arditi
Madame Sembrich.
Aria, Eri tu, from Un Ballo Mascheri.....Verdi
Signor Campanari.
Aria and Recit., Deeper and Deeper—Still Waft Her, Angels.....Händel
Mr. Williams.
Sextet, Chi mi frena, Lucia.....Donizetti
Madame Sembrich, Miss Towle, Mr. Williams, Mr. Shirley, Signor Campanari and Mr. Whitney, Jr., chorus and orchestra.
Overture, Tannhäuser.....Wagner

About Musical People.

LOUIS ELBEL, of South Bend, Ind., a student in the University of Michigan, is becoming widely known as a pianist and composer.

Mrs. W. W. Sherman has charge of the music at the Congregational Church, Council Bluffs, Ia.

Mrs. Annie Thomas, a Wilkesbarre, Pa., vocalist, had a recital of her pupils on Monday evening, April 17. The Christine Nilsson Society, of which she is the directress, took part.

The Ladies' Chorus Club, of San Antonio, Tex., gave their first musicale before 300 invited guests. The club had the assistance of Miss Newcomb, Miss Harris, Mrs. Sachs, Bernard Steinfeldt and Mrs. Alonzo Millett, all of whom contributed most admirably to the success of the evening.

Frank Hyatt, organist; Mrs. Pfiffer, Miss Idell Wentz and Fred. Hills took part in the Easter service at St. Peter's Church, Delaware, Ohio.

One of the quartet choirs of Butte, Mon., is composed of Miss Conger, Mrs. J. B. Poindexter, Professor Pasmore and Arthur Judge; organist, Mrs. E. J. Conger.

The Connellsville, Pa., Choral Society will give the third of the series of concerts on the evening of April 28.

An entertainment was given by Will G. Moyer in Gettysburg, Pa. He was assisted by the College Mandolin and Guitar Club.

In Goldsboro, N. C., the pupils of Miss Hannah M. Bodell gave a recital, the program being entirely of classical music.

The following took part in the program of the Music Club, at Butte, Mon.: Mrs. Barstow, Mrs. Free, Mrs. Ross and Misses Denham, Whaley and Gamble.

Miss Blanche Finlaw and Emma V. Albright, two of Prof. Henry Miller's advanced pupils, played an excellent program at the latter's studio, 319 South Fourth street, Reading, Pa., assisted by Mrs. Edward Strohecker, soprano.

At a recent concert in Colorado Springs, Col., Mr. Schubert was assisted by Mr. Goldmark, Mr. Dopf, Mrs. Tucker and Mrs. Seldomridge.

Prof. George Shepard leaves Grand Rapids, Mich., to go to Winchester, Va., where he will take charge of Fairfax Hall, a seminary for young women.

Mrs. Arthur's pupils, assisted by excellent musical talent, gave a recital in Williamsport, Pa.

Miss Yale, Miss Houghton, Miss Manley, Miss Haynes, Miss Belden, Miss Hewitt, Miss Rindge, Miss Lewis,

Miss Cox, Mr. Daniels and Mr. Dolan took part in the Ladies' Club reception at Norwich, N. Y.

The Norton Art Club, of Pueblo, Col., were entertained by Mrs. H. E. Sharpless recently, when musical numbers were given by Miss Lillian Jancke, W. F. Oakes, Miss Josephine Thompson and Mrs. Sargent.

The Excelsior Glee Club, a well-known and popular organization of Charleston, S. C., assisted Professor and Mrs. Ortmann at a recent concert, and the numbers given by the club, under the direction of Prof. Otto Muller, were delightful.

A concert was given in Carlisle, Pa., by George Nevin Brandon, organist of the First Presbyterian Church, assisted by Miss Edith Prince, one of Carlisle's best known sopranos.

At a recent musicale of the Woman's Club, Butte, Mon., there was a vocal duet by Mrs. Price and Mrs. Flavin, a piano solo by Miss Robinson, a solo by Mrs. Hamilton, a solo by Mrs. F. M. Kelly, and a double trio by Mrs. Day, Mrs. Holbrook, Miss Young, Miss Hines, Mrs. Price and Mrs. Kelly.

An oratorio was given by the Ladies' Friday Musicales and the Choral Union, in Jacksonville, Fla., April 20.

Several of Mr. Rebarer's pupils gave a song recital at his studio, in Savannah, Ga.

The second recital in the series given by the music class of Miss Evelyn E. Brooks took place at the residence of Eugene Arthur, on Shady avenue, Lowville, N. Y.

Prof. Jennie E. McLain sang at the exercises given in the State Agricultural College, Fort Collins, Col.

A musical recital, in charge of Mrs. E. K. Ray and Mrs. C. L. Stewart, was the attraction at the meeting of the Alden Club, Woonsocket, R. I.

The opening recital of the season at Mrs. W. H. Fowler's studio in the Hess Building, was given by Miss Florence Schell, assistant teacher, assisted by Miss Jessie Kline and John Nichol.

A piano recital, given by Miss Minnie Johnston's pupils at her home on Coursin street, McKeesport, Pa., was a very pleasant and enjoyable affair.

The Fort Worth (Tex.) Register gives a pleasing account of the recital given by Miss Bennett in that city last week, introducing her visitor, Miss Stella Root, of Houston, who played two violin numbers.

Miss Emily Moore, Walnut street, Danville, Ill., entertained the younger pupils from her class of music at a recital.

A recital was given at Montezuma by Miss Jane Paige, of Terre Haute, Ind., assisted by Misses Ayres, McDonald and Flynn, of Dana.

Miss Jones, Miss Currier, Miss Hogarty and Miss Yardley took part in the Breudels' recital at Greeley, Col.

A concert was given by the pupils of Prof. and Mrs. Leo W. Mehrrens, at the Conservatory of Music, on Perry street, Savannah, Ga.

A recital by the pupils of Miss Farrar and Professor Glenn Drake took place at Mrs. Nixon's, Lebanon, Mo., April 14. Those taking part were Mrs. Day, Professor Drake, Fred and Lester Harris, Miss Madge Sewell, Richard Palmer, Harry Butts, Miss Allie Joslyn, Arthur Lingsweiler, Miss Mamie Wilson, Miss Frances Gleason, Miss Georgia Aycock, Miss Nixon, Miss Lulu Sharp, Mr. Earl, Miss Lora Barrows, Messrs. Barrows, Manchester, Bradfield and Burley.

A musical festival will be held at Ebensburg, Pa., on May 16. It will be the first ever given in that town. In the evening Trowbridge's "Emmanuel" will be given by the Choral Society of the town, assisted by the Altoona Orchestra, under the leadership of Professor Barker, and the following distinguished artists: Soprano, Miss Shanah Cumming; contralto, Miss Edith J. Miller; tenor, Dan Beddoe; bass, Signor Clemente Belogna. The musical director will be the Rev. J. Tyson Jones, pastor of the Congregational Church, who is making a laudable effort to develop in the city a taste for good music. A miscellaneous concert will be given in the afternoon.

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New York Banks Glee Club.

THE excellence of the entertainments provided by the New York Banks Glee Club during the two decades of its existence has been a subject of pleasing comment in musical circles, and has been adverted to in these columns from time to time. The club has this season given several concerts in Carnegie Hall to large and representative audiences. Perhaps the most satisfactory of these was the one that took place there Tuesday evening of last week, when the attendance was so large that many, not being able to procure seats, were content to remain standing while the long program was gone through.

H. R. Humphries, the musical director of the club, had arranged this strong and diversified program:

The Hunter's Joy.....	Astholtz
Banks Glee Club.....	
Rigoletto Fantaisie.....	Liszt
Miss Bessie Silberfeld.....	
I Love Thee.....	Isemann
Banks Glee Club.....	
Aria, Mireille.....	Gounod
Miss Charlotte Maconda.....	
Spring.....	Carl Samans
Banks Glee Club.....	
Faust Fantaisie.....	Sarasate
Hubert Arnold.....	
Ave Maria.....	Gounod
With violin, piano, organ and chorus.....	
Miss Charlotte Maconda.....	
Fair Rohltraut.....	Veit
Banks Glee Club.....	
Piano soli—	
Etude on Black Keys.....	Chopin
Liebestraum.....	Liszt
Waltz in A flat, op. 42.....	Chopin
Miss Bessie Silberfeld.....	
Polonaise, Mignon.....	Thomas
Miss Charlotte Maconda.....	
The Phantom Band.....	Thayer
Banks Glee Club.....	
Violin soli—	
Romance.....	Van Goens
Scherzo Fantastique.....	Bazzini
Hubert Arnold.....	
Evening.....	Abt
Banks Glee Club.....	

Many of the members of the club possess really good voices, which have been brought to the point of some effectiveness in ensemble work. It is a well-balanced body of singers. The club's best effort was, perhaps, "Fair Rohltraut," by Veit; but, if measured by the enthusiasm it evoked, "The Phantom Band," by A. W. Thayer, was the most taking. The audience refused to be satisfied until it was repeated.

In addition to her program numbers Miss Charlotte Maconda gave as encores "The Maids of Cadiz," by Delibes, and Luckstone's Lullaby. The insistent clamor of the audience would have justified still another encore, but the singer wisely refrained from yielding. Miss Maconda's singing of Gounod's lovely aria, "Mireille," was artistic. With infinite grace she sang the Polonaise from "Mignon," the remarkable flexibility of her voice being as charmingly disclosed as was its warmth in Gounod's "Ave Maria." With regard to this singer's art, so much has been said that little remains to be said. Every time she achieves such a success as she won on this occasion the cause of music in America is a distinct gainer.

Little Miss Bessie Silberfeld, of whose uncommon talents many complimentary words have been written by the music critics of the daily press, added considerably to her rapidly growing reputation. Her playing of Liszt's "Rigoletto Fantaisie" was brilliant. Besides her regular numbers she gave as encores the Berceuse of Chopin and "En Courant," by Godard. Her best work was in "Liebestraum," by Liszt, and her worst in Chopin's Waltz in A flat. The latter she took at a breakneck pace, which marred the rhythm and prevented anything like phrasing. In this she was but imitating some of the virtuosi who employ this waltz as a means of exhibiting their digital speed. Much that this girl does is marked by a finish and maturity altogether beyond her years and denotes a high order of musical intelligence. It is fortunate that her destiny has

been committed to the hands of a conscientious and capable teacher, who is developing her in a legitimate way.

Hubert Arnold was in unusually good form and won his audience by a spirited performance of Sarasate's "Faust Fantaisie."

The Everett grand pianos used at this concert proved to be an artistic product with a full, vibrant tone that filled large Carnegie Hall, and a particularly refined quality which was commented upon by many of the musical audience present. This means that another concert grand is in the field for honors, and a deserving one at that.

American Guild of Organists.

The American Guild of Organists held its annual meeting on April 13 in the chapel of the South Dutch Church, Madison avenue and Thirty-eighth street, New York, when the following officers were elected for the ensuing year:

Honorary president, Gerrit Smith; warden, Sumner Salter; sub-warden, Walter Henry Hall; chaplain, Rev. Chas. Cuthbert Hall, D. D.; secretary, Abram Ray Tyler; registrar, Walter C. Gale; librarian, Kate Chittenden; treasurer, Frank Taft; auditors, C. Whitney Coombs and G. Waring Stebbins; councilor, to fill vacancy until 1901, Leo Kofler; councilors for three years, R. Huntington Woodman, Walter John Hall, S. Tudor Strang, Charles H. Morse and Clifford Demarest.

The following were elected as honorary vice-presidents: J. C. D. Parker, Geo. W. Chadwick and J. Wallace Goodrich, of Boston; Prof. Waldo S. Pratt, of Hartford, and Rev. Julius G. Bierck, of Philadelphia.

The reports submitted by the various officers concerning the work during the year past showed a marked degree of progress and prosperity.

The first public service held in Boston on the evening of April 10 at the Central Congregational Church was reported by the warden to have been a very gratifying success. The vocal music of the service was given by a quartet choir under the direction of the organist of the church, Geo. A. Burdett, and consisted of the following selections: "O, Send Out Thy Light," Calkin; "Magnificat" in E flat, H. W. Parker; "Thou, O Lord, Art Praised," B. Luad Selby; "Tell It Out Among the People," Travers; "The Redeemed of the Lord Shall Return" (Redemption Hymn), J. C. D. Parker, and "God That Madest Earth and Heaven," Naylor.

B. J. Lang, of Boston, played a Prelude of Bach and Fugue by Schumann for the opening voluntary, and Sumner Salter, of New York, played the last three movements of Mendelssohn's First Organ Sonata for the concluding voluntary.

The second service will be held on the 25th inst. in the Shawmut Church, with a quartet and mixed chorus under the direction of Henry M. Dunham, and the third in the Church of the Advent on May 8, with a boy choir under the direction of S. B. Whitney.

The first public service in Philadelphia will be held on May 10 in St. Mark's Church, with a boy choir under the direction of Minton Pyne.

The final public service of the season in New York will be held in the South Dutch Church, Madison avenue and Thirty-eighth street, on Wednesday evening, April 26. The music will be given by the solo quartet and mixed chorus of the church under the direction of the organist and director, Dr. Gerrit Smith. The organ voluntaries will be played by Walter Heaton, of Reading, Pa., and Wm. Edward Mulligan, of New York.

Copies of the annual calendar are now on sale at the principal music stores—price, 25 cents.

A subscription musicale was given in the Waldorf-Astoria last Thursday afternoon by Miss Alma Roberts, soprano, assisted by J. H. McKinley, tenor; Alberto C. Mora, basso; Felix Gross, violinist, and Isidore Luckstone, pianist.

Bach in Bethlehem.

BETHLEHEM, Pa., April 15, 1899.

Editors The Musical Courier:

IN the current number of THE MUSICAL COURIER, dated April 12, there is a notice of the recent performance of J. S. Bach's Passion Music according to St. John, given in Boston on Good Friday of this year, under the direction of Hiram G. Tucker. To quote from the article in question, we are told "it was the first public performance of the music in Boston, if not in America, so the event was of more than ordinary importance." Again, "the honor of having produced an important work for the first time in one's own country must bring its reward in the appreciation that all musicians, critics and music lovers will accord." As this seems to lay claim, if not directly, at least by inference, to the honor of producing for the first time in America this one of the many masterpieces of the great Cantor of the St. Thomas Schule, I beg to ask you to give space in your columns for a correction.

This old Moravian town of Bethlehem has an interesting musical history and points with pardonable pride to its record of first performances in America, among them being Haydn's "Creation," in 1811, eight years before it was sung by the Boston Handel and Haydn Society; Haydn's "Seasons," Romberg's "Lay of the Bell," Löwe's "Seven Sleepers," and Schumann's "Paradise and the Peri." Authority for these statements is found in the historical notes on music in Bethlehem, from 1741 to 1871, by Rufus A. Grider, and in the scores and copies contained in the library of the Bethlehem Philharmonic Society, organized in 1820, and in that of its predecessor, the "Collegium Musicum."

On June 5, 1888, it was my privilege to conduct Bach's Passion Music according to St. John, here, for the first time in this country, upon the statement of no less an authority than Carl Zerrahn. The Passion Music according to St. Matthew we performed in the Moravian Church on Friday, April 8, 1892, with a chorus of 200 and orchestra. The soloists were Miss Margaret A. Nevins, soprano; Mrs. W. L. Estes, contralto; William H. Rieger, tenor; Perry Averill, baritone; Dr. Carl E. Martin, bass; J. Roberts Wilson, violin obligato, and Samuel P. Warren, organist.

There is lent to these performances peculiar significance in the Moravian Church through the familiarity of the people with chorales which form so important a part of Bach's Passion Music, chorales which have been sung here and played by the choir of slide trombones since the founding of the town. It is not the intention of the writer to detract in the slightest degree from the credit due the conductor and singers who undertook the recent production in Boston further than to claim priority in the order of performance in this country. Nor would the writer care to appear to be laying too much stress upon mere precedence, at the possible risk of haste and carelessness in preparation.

The "Christmas Oratorio," Parts I. and II., were given on December 18, 1894, and unless prevented by unforeseen circumstances, or anticipated by some other conductor, I shall have the extreme pleasure, some time during the present year, of inviting you to attend the first complete production in America of Bach's great Mass in B minor.

J. FRED WOLLE.

The Choral Society, of Middletown, Ohio, gave its annual concert April 20.

Miss Grace Gardner, soprano, gave a concert in Chickering Hall Tuesday night of last week. She was assisted by Miss Jessie Shay, pianist; Hans Kronold, violoncellist; A. F. Toulmin, harpist, and E. Edmonston, organist. The program was made up on compositions of Bishop, Liza Lehmann, Dunkler, Goltermann, Henschel, Liszt, Massenet, Popper, Mascheroni, Schoefer, Moszkowski, Mascagni, Haydn and Neidlinger.

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139 KEARNY STREET,
SAN FRANCISCO, Cal., April 4, 1890.

STUMBLING BLOCKS AND STEPPING STONES.

LACK OF ENCOURAGEMENT—ENCOURAGE DESERVING LOCAL TALENT, TEACHERS AND INSTITUTIONS—LACK OF INTEREST BY THE PRESS—DEMAND SPACE FOR MUSIC BY LETTERS AND PETITIONS—SHABBY TREATMENT OF GOOD VOCALISTS—PAY THEM ACCORDING TO THEIR MERIT—UNDERESTIMATION OF CONSERVATORIES—SUPPORT MERITORIOUS INSTITUTIONS OF THIS KIND.

TEACHERS AND CONSERVATORIES.

A COMMUNITY cannot claim a musical reputation except it can point to one or two conservatories whose work is of sufficient importance to entitle it to that honorable title: Too often conservatories are enjoying reputations for which there does not exist the slightest cause, and, again, it frequently occurs that institutions of this nature do not meet with the recognition that justly belongs to them. In passing judgment upon a conservatory, people generally omit to seek the source by which the objectionable condition was created, and if they would investigate they would soon discover that the blame is to be found among the complainants themselves.

I find, for instance, that the conservatories on the Pacific Coast are sneered at and ridiculed by exactly those persons who should uphold them, namely, the teachers. Whether this friction emanates from small selfishness or whether petty jealousy may be the inspirer does not make any particular difference; it is a sad condition of things, and for the sake of the art and progress the sentiment should change. It is a mistaken idea to assume that conservatories injure the interests of the teacher. On the contrary, they assist the instructor, if anything. For the more prosperous the conservatory becomes the more teachers will it be able to employ.

In order to illustrate how much the teachers are responsible for this underestimation of the conservatory permit me to call your attention to the fact that some teachers have so far forgotten their dignity as to rush headlong to the house of a pupil in order to be sure not to lose a 50 cent piece. While if they would sustain their rights they would insist upon the pupils coming to them and demand a reasonable remuneration for their services. In uttering these remarks I do not refer to the mediocre instructors who take anything that comes into their way, whether capable of learning music or not, but I address the respectable and efficient teachers who lose by lowering their

dignity and who would gain by acting independently. That such procedure exercises a detrimental influence is an erroneous supposition, for an earnest student will always find an earnest teacher and prefer him to the charlatan.

Now if the prominent teachers would insist upon their pupils coming to them, instead of they going to their pupils, and if they would demand a remuneration fitting their value, then the question of the conservatory could be easily solved. The directors of an institution could engage the services of competent teachers, demand a fee equivalent to that charged by capable people, and the whole riddle would have found its solution. But as long as pupils can have good instruction at home, at starvation prices, they will certainly object to being compelled to visit conservatories, where they have to pay more. Of course, here I take into consideration the fact that cheap conservatories offer cheap instruction.

With a few exceptions music is taught very cheaply here. In some cases the value received corresponds with the little money expended; in other cases, however, the teacher has actually become a slave of Mammon. If you approach the subject to the teachers they tell you that 50 cents a lesson is better than starvation, and thereto they make such a dejected mien that you would think their last hour had come. The trouble is there is a lack of "spunk" noticeable among some musicians, they are too timid, they are too fearful of losing a pupil and too careless as to the upholding of their dignity as educators. It is pitiable to see a cultured, refined and able musician cringe beneath the gilded whip of the parvenu, instead of returning blow for blow. For heaven's sake assert your rights as men and artists and there is not a soul in the world who would not doff the hat before you. After all, the more reward you ask for your services the higher will they be valued in the eyes of the world. And if you belittle yourself who would care to dispute your judgment?

THE WEEK'S HAPPENINGS.

Last Thursday evening the Philharmonic Orchestra gave its second concert of the first series. The program still exhibits numbers that are far above the accomplishments of the executants. It is a mistake to let an orchestra play difficult selections in public which it cannot master at rehearsals. The weak points of the Philharmonic Orchestra are to be sought in the department of the brass and the drums—especially the bass drum. The latter was handled with a muscular emphasis that would have done honor to an athlete. Moreover it was a sad moment when

these thunderous beats occurred at the wrong time. The French horns were altogether out of tune, which interfered with the pure execution of any selection. An imperative change must be made in these two divisions before a favorable criticism can be written of these concerts. The idea of an amateur orchestra deserves encouragement, but not as to the drawbacks of the ensemble. The trombone solo played by Miss Maud Noble was exceedingly well performed. The accompaniment of the orchestra, however, was insecure because of the wrong intonation of the French horns. Miss Noble has a clear, strong tone and exhibits all the advantages of a good musician. The program was as follows:

Marche Militaire.....	Schubert
Overture, Magic Flute.....	Mozart
Symphony, Eroica.....	Beethoven
Werner's Parting Song (trombone solo).....	Nessler
Miss Maud Noble.....	
Introduction, third act Lohengrin.....	Wagner
Transcription, Faust.....	Gounod
Waltz, Artist's Life.....	Strauss

For Easter week the Tivoli is presenting an operatic fantasia entitled "Beautiful Golden Locks." The libretto is written by George E. Lask, the stage director, and is imbued with the "Aschenbroedel" spirit, while the music is borrowed from all different sources. As in all extravaganzas, particular stress is laid upon the costuming and scenic effects, in which particular line the Tivoli is not surpassed in this part of the country. Anna Lichter, Annie Myers, William Pruette and Ed Stevens receive, as usual, the bulk of the applause. Helen Merrill appeared for the first time, and made a very favorable impression. She possesses a mezzo soprano of strength and clearness, which was much needed at this popular resort.

The Bostonians are holding forth at the Columbia, but the "idols" seem to be shattered thoroughly, for during the second week of their engagement many vacant seats were prevalent every evening. This is something that never happened before to the Bostonians in San Francisco. There is hardly anything musical left in this organization. Jessie Bartlett Davis is a "female baritone," which is always freakish, no matter how you take it. Miss Bertram would be a soprano of distinction if she could rid herself of an injurious vibrato. Mr. Lavin, the tenor, has a lyric voice, and may be regarded as the only thorough musician of the company. Mr. Broderick, the bass, can claim a good voice, but he has yet the earmarks of amateurship. The Bostonians have become so popular here that the papers are still slobbering over them, but the public manifests its displeasure by staying at home. Besides, "Rob Roy" is a very lukewarm opera. San Francisco theatregoers can digest mighty tough musical steaks, but even they refuse more than one week's ration of "Rob Roy." It is a crazy-quilt sort of thing, with a little Sullivan, Offenbach, "Robin Hood" and Scotch—folklore and breakdowns mixed. "The Serenade" will be presented this week.

Moriz Rosenthal is announced to appear here on April 25 and 26, at the Grand Opera House, under the management of S. H. Friedlander, who is an energetic and zealous worker, and is deserving of the greatest success. It is rumored that he will soon again figure prominently in the theatrical business. Rosenthal needs no new introduction to San Francisco musicians; his genius has electrified local music lovers, and they are but too anxious to taste some more of Rosenthal's delicacies. It is further whispered that Friedlander will soon open a musical bureau for the Pacific Coast and the West, which will prove quite beneficial to artists as well as the public.

The third evening of the second series of "Pupils' Evenings," which occurred last Monday at the studio of Percy

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Hubert de Blanck—Minuette for Piano.

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FANNIE - - - - -

BLOOMFIELD ZEISLER.

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A. R. Dow, was the most interesting and profitable of any thus far. Some twenty pupils were present, several of whom participated in the study and work of the evening, which consisted of two minute sketches of the composers Haydn and Rossini, illustrations from their works, and miscellaneous study songs. These sketches were presented by Misses Coyle, Coddington, Gray, Rice, Hostetter, Kent, and Messrs. Everding, Kent, Thomas and Wood. At the fourth evening Cherubini and Mozart will be discussed.

Alex. T. Stewart, of Oakland, had charge of the program, rendered at the Musician's Club dinner last Monday, and he acquitted himself nobly of his task. In the selection of numbers, as well as participants, Mr. Stewart had made a happy choice, thereby earning the gratitude of his colleagues who had the opportunity to listen to this program:

Two Iceland Melodies.....Svendsen
String orchestra.
Piano solo.....Metcalfe
Romance.....Rubinstein
Rhapsodie.....Liszt
Serenade for piano, flute, violin, violoncello and harmonium.
B flat major, op. 10.....Widor
The Last Sleep of the Virgin.....Massenet
String orchestra.

The members of the two orchestras, under the effective leadership of Alex. T. Stewart, were: Violins, Armand Solomon, D. F. Gilfeather, Louis Brutsche and August Banzow; violas, Eugene Colby and Emil Greenebaum; cellos, B. Frank Howard and Albert W. Nielson; contrabass, Fenton P. Foster and Veve Hunter; piano, John W. Metcalf; flute, H. Clay Wysham; violin, Alex. T. Stewart; harmonium, John H. Pratt.

H. Geuss, the distinguished musician, who has recently arrived here from Berlin, has announced an invitation piano recital, which is to take place on April 11, at Sherman-Clay Hall.

The operatic department of the Von Meyerinck School of Music is industriously preparing a costume recital, which is to be given on April 20. The recital will include the one act opera "Zanetto," by Pietro Mascagni, which was never presented here before. The rehearsals bespeak a great success for this enterprising undertaking.

H. B. Pasmore, too, announces an invitation concert for April 21, at Sherman-Clay Hall. So it appears that the spasmodic standstill that was noticeable in the musical world of late has given way to a revival of the season.

Saturday evening began a season of comic opera at Moorco's Grand Opera House, with the presentation of "The Black Hussar," by the Southwell Comic Opera Company.

In this connection I desire to call attention to the fact that certain attacks of a weekly paper upon certain methods of "scalpers" that were abroad during the grand opera season were unjustly directed against the box office. Harry H. Campbell, who did the bulk of the work at the box office, has the full respect and confidence of everyone who ever had any transactions with him, and all who know him willingly vouch for his integrity. As a matter of fact, the box office had nothing at all to do with the "scalpers," and the disreputable behavior of some of them emanated from their own heads.

Another gentleman connected with the grand opera season who deserves much comment is Phil Hastings, the local press agent. Mr. Hastings is popular, obliging and diligent, and his assistance is of inestimable value to the various managers here.

Hugo Mansfeldt will give a grand piano recital at

San José on April 10, when the following program will be given:

Sonata, A flat, op. 26.....Beethoven
Andante con Variazioni. Scherzo. Marcia funebre. Allegro.
Sarabande, from English suite in G minor.....Bach
Gavotte, from English suite in G minor.....Bach
Scherzo, F minor, op. posth.....Schumann
Nocturne, F major.....Schumann
Presto passionato, G minor, op. posth.....Schumann
Fairy Story.....Raff
Valse Caprice.....Tausig
Nocturne, B flat minor.....Chopin
Funeral March.....Chopin
Campanella (the Little Bell).....Liszt
Concerto, E flat.....Liszt

The orchestral accompaniment will be played on a second piano by Mrs. Oscar Mansfeldt.

Mrs. Oscar Mansfeldt will give the following program:
Nocturne, C minor.....Chopin
Ballade, G minor.....Chopin
Mazurka, B minor.....Saint-Saëns
Ballade, B minor.....Liszt
Barcarolle, F minor.....Rubinstein
Polonaise, A flat major.....Chopin
The Von Meyerinck Club, under the direction of Mrs. Anna von Mayerinck, gave Perosi's oratorio (first part), "Passion of Christ," at Sacred Heart Church last Wednesday evening. It was the first time this work was presented here.
ALFRED METZGER.

ALONG THE COAST.

ALAMEDA, Cal., April 3, 1890.

Last Sunday evening at St. Joseph's Rossini's "Stabat Mater" was given by a chorus of twenty-five voices, an orchestra of ten pieces and several soloists. Herbert Williams, of the Knickerbocker Quartet, sang the "Cujus Animam." Miss Bessie Hobart and Mrs. Wilbourn presented the "Quis Est Homo." Mrs. E. T. M. Eckert sang the "Pro Peccatis." "Fac ut Portem" was given by Miss McDermott. In the "Inflamatus" chorus Miss Bessie Hobart sang the solo. In addition to these numbers the following selections were presented: "O Salutaris," "Tantum Ergo," Lambillotte; Te Deum, full chorus and orchestra.

The following program was given at the vesper service of the Unitarian Church last Sunday evening:

Sonata.....Merkel
Organ.
Hymn. Responsive Reading.
Andante from the Concerto.....Goldmark
(Violin solo.)
Alex. T. Stewart.
Reading.
Soprano solo.....Mrs. Eva Tenney.
Prayer.
Meditation.....Mietzke
(Violin, piano and organ.)
Mr. Stewart.
(Piano, Miss Ella Graves.)
Address by the minister. Offertory.
Larghetto, in D flat.....Calkin
Organ.
Solo.....Mrs. Tenney.
Benediction and Chant.
Recessional March.....Dubois
Organ.

At the vesper service on Easter Sunday Mr. Putnam Griswold sang two solos, and Arthur Weiss, the most distinguished cellist on this Coast, played in his own excellent style. For April 9 Mrs. G. E. Birmingham's services have been secured. Henry Holmes, too, will play on the same day. On April 16 Giulio Minetti will be the distinguished soloist, and on April 23 Rhys Thomas has consented to participate. At the final vespers this spring a favorite singer and a string quartet of professional players under the direction of Alex. T. Stewart will have charge of the program.

It is generally conceded that these vesper services form the meat wherefrom Alameda musicians receive musical

strength. Not sufficient stress can be laid upon the fact that Miss Westgate is a blessing to the musical contingent exhibits an energy and ambition that are unfortunately too rarely discovered on these shores. The musicians of Alameda owe Miss Westgate a debt of gratitude, which can only be paid on the instalment plan, and which will demand a long space of time for liquidation. It is certain that Miss Westgate is a blessing to the musical contingent of Alameda, and I hope that her example may be imitated largely in San Francisco.

OAKLAND, April 1, 1890.

For most of my Oakland news I am indebted to Alex. T. Stewart, who has kindly placed his able department in the Oakland Enquirer at my disposal.

Under the auspices of the Ladies' Auxiliary of the First Hebrew Congregation a musicale, in which a number of prominent musical people participated, was given last Wednesday evening at the vestry rooms, Twelfth and Castro streets. The program was somewhat of an informal character, and was introduced by Geo. Samuels. Those who played and sang were: Miss Hilda Newman, pianist; Miss Grace Carroll, contralto; H. A. Melvin, basso; B. Frank Howard, cello; Henry Bettman, violin, and Mrs. Strehl, accompanist.

It is announced that the Oakland Trio Club will give a chamber music recital next Saturday at 11 A. M. It is generally known that the Oakland Trio Club includes several of the most competent pianists of Oakland. The club will be assisted by Miss L. Florence Heine and Louis von der Mehden. The program will consist of trios by Gade, Scharwenka, Schumann and Godard. The piano scores will be played by Mrs. Winifred Wedgwood, and Misses Charlotte Collins, Helen Hagar and Maud Wellendorff. Miss Beresford Joy will sing a few contralto solos. She will be accompanied by Mrs. Margaret Cameron-Smith, an accompanist of vast experience, artistic execution and exemplary method.

The concert of the Woman's Glee Club of the University of California Tuesday evening, at Stiles' Hall, was one of the pleasant successes usually attending college entertainments. Mrs. Edith Russell conducted, and solos were rendered by Misses F. May Strong, soprano; Miss Laura E. Cohn, pianist. A quartet was sung by Misses Strong, Jones, Thomas and Bohall. Mrs. Magee recited.

LOS ANGELES, April 2, 1890.

The eighth national concert of the Symphony Orchestra will take place next Tuesday afternoon. The prominent numbers of the select and artistic program are Mozart's "Don Juan" overture, "Rhapsodie Hongroise," No. 2, by Liszt; Fifth Symphony, Beethoven, and "Anacreon" overture, Cherubini. The soloist will be Mrs. Elizabeth Kimball Wuerker, who is considered one of Los Angeles' best vocalists.

The Rogers Jennison Trio will give its fourth chamber music concert in Abell on April 7. The trio enjoys much favor and popularity among the musical circles here and is one of the pillars that support the temple of music in Los Angeles.

Affairs musical seem to be restricted to announcements, for nothing of any important nature has occurred here of late. Another event which is expected with interest is a piano recital to be given by Miss Alice Beach McComas on April 21, at Ebell Hall. Miss McComas has appeared in San Francisco recently, and press as well as public indorsed her as an accomplished artist. Miss McComas had the good fortune to be born in the City of the

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Angels, and it is to be hoped that she will be better received, as the proverbial "prophet in his own country."

Next Wednesday a recital will be given at the Los Angeles Conservatory of Music and Arts. The recitals are under the direction of Mrs. E. J. Valentine, assisted by E. P. Valentine and Miss A. C. Mott. The program contains selections from Beethoven, Bach, Clementi, Godard, Gottschalk, Chopin, Musin, Weber and De Kinski.

SACRAMENTO, Cal., April 4, 1890.

The Saturday Club gave one of its excellent concerts, in which the members exhibit their accomplishments. The club is now in its sixth year, and throughout its existence it did honor to the cause for which it was organized. Mr. Adler, violinist, was the only non-member who participated. He is a prominent teacher and competent musician, and may thank Henry Heyman, of San Francisco, for having taught him very well. Mrs. Oscar Mansfeldt's piano solo received hearty applause, and she was compelled to give an encore, which demand she responded to by giving Chopin's C minor Nocturne. Miss Nourse was also a guest. She is a pupil of H. J. Stewart, of San Francisco, and of Miss White and Miss Banger, of Boston. In response to a hearty demand for an encore she gave a song written for and dedicated to her by Master Albert J. Elkers, entitled "Night Song," words by Clarence Urmav. The program in full was as follows:

Reading, Student Life in Berlin and Paris.
Miss Mary C. Barrett.
Essay, Mendelssohn and Liszt.
Mrs. W. E. Briggs.
Vocal Duet, Greeting.....Mendelssohn
Mrs. R. I. Bentley and Mrs. Egbert Adams.
Piano solo, Soirée de Vienne, No. 6.....Liszt
Miss Sadie Bedee.
Vocal solo, Be Thou Faithful Unto Death (St. Paul).....Mendelssohn
Miss Emma Schilling.
Instrumental trio—
Andante.....Mendelssohn
Finale.....Mendelssohn
Miss Mary Lewis, Mrs. C. A. Neale, Mr. Adler.
Vocal solo, But the Lord Is Mindful of His Own (St. Paul).....Mendelssohn
Miss Sophia Price.
Vocal duet, I Waited for the Lord (Hymn of Praise).....Mendelssohn
Mrs. Coppersmith and Mrs. B. F. Howard.
Piano solo, Ballade, B minor.....Liszt
Mrs. Oscar Mansfeldt.
Vocal soli—
Zuleika.....Mendelssohn
Jerusalem, Thou that Killest the Prophets (St. Paul).....Mendelssohn
Miss Frances B. Nourse.
Piano solo, Rhapsodie Hongroise, No. 3.....Liszt
Miss Helen Dunn.
Vocal solo, Hear Ye, Israel (Elijah).....Mendelssohn
Miss Belle Carrington.
Chorus, Song of the Reapers (Prometheus).....Liszt
Saturday Club Choral.
Director, Mrs. Albert Elkers.
ALFRED METZGER.

C. B. Hawley announces a recital of his own compositions, consisting of songs, quartets and choruses, by thirty-two well-known artists from the Musical Art Society and Mendelssohn Glee Club, at Mendelssohn Hall, Thursday, April 27, at 8:30 o'clock.

Just a year ago Hildegard Hoffmann, the charming young singer, sang an oratorio role for the first time, at the Brooklyn Academy of Music, in "Manasseh." On the anniversary of that date she will sing "The Creation" in German with the German Musical Association of Brooklyn, her third engagement this season in "The Creation." She has beside sung in "The Messiah," "St. Paul," "The Last Judgment" this season. April 6 she sang again at Mrs. Nicholas Fish's University Settlement concert; April 10 at Mrs. Grosse Thomason's musicale; Milwaukee ("Godelava"), April 18; "The Creation," April 25; Newark Arion, April 27, and various engagements booked and pending for May. In all, Miss Hoffmann has filled over half a hundred engagements this season, and more to come.

Mr. Damrosch, Composer.

WALTER DAMROSCH, of Philadelphia, came forward last Friday morning at the Waldorf-Astoria in the role of a composer, or rather a rearranger of other men's musical ideas. Mr. Damrosch, known here principally as a son of his father and as a third-rate conductor, presented the following curious program:

Sonata (MS.), for violin and piano—
(At Fox Meadow).
Two Motets, for double chorus a capella—
The Virgin Mary to the Child Jesus.
Words by Elizabeth Barrett Browning.
Dramatic Scene—
Mary Magdalen.
Words by Dante Gabriel Rossetti.
Barrack Room Ballads—
Mandalay.
Danny Deever.
Words by Rudyard Kipling.

Songs—
My Wife.
The Sick Child.
Words by Robert Louis Stevenson.
The Deserted Plantation.
Words by Paul Laurence Dunbar.
The World Well Lost.
Words by Edmund Clarence Stedman.

Mr. Damrosch has nothing to say, not only nothing new, but literally nothing. He is at his best in his songs, and they are colorless, feeble in idea and rather cheap in character. The sonata suggests the idea that a man may play the piano neatly, conduct—or rather wave a stick over an orchestra—and become acquainted with much music, yet have no sense of form or construction and make counterpoint that is immature as a conservatory student's. This sonata is no sonata at all. It is a ramble through a meadow without the sign of a fox of a melodic idea. The motets are, with all the apparatus of a chorus, simply futile. Here the effort to be original is almost frantic. Damrosch in everything assumes the pose and strut of the dramatic composer. He endeavors to drag in the footlights at all hazards, so his "Mary Magdalen," sung by G. M. Stein, is a bit of bombast, of sawdust recitative, leading into blind alleys of noise and flatulency. "Danny Deever" and "Mandalay" are vulgar, while "My Wife" is the best of the set. It should always be sung in conjunction with "Fox Meadow." There was a poor chorus, and David Mannes played the violin part of his brother-in-law's sonata most artistically. Mr. Damrosch accompanied, and, for him, surprisingly noisy. We have always insisted that his piano accompaniments are his forte, and we sincerely hope that he will take our advice and not be tempted by the baleful ambition of the composer or by the bright light that beats about the throne of a conductor. He can't conduct well enough for New York city—and he can't compose well enough for New York State. Go back to Philadelphia, Mr. Damrosch, to peace and to piano playing.

Clarence Eddy.

CLARENCE EDDY, the renowned organist, played recitals at Canton, Piqua and Delaware, Ohio, and this week plays in York, Pa.; Utica, N. Y., and Tarrytown-on-the-Hudson.

On May 9 Mr. Eddy leaves for Europe on the Kaiser Wilhelm der Grosse, in order to fill his engagements at the Trocadéro in Paris on May 25. In September Mr. and Mrs. Eddy will return to the United States.

Columbia University Musical Society.

The second annual musicale of the Columbia University Musical Society will take place to-night, at the theatre of Barnard College, 119th street and Western Boulevard, and among the performers is Mrs. Hadden-Alexander, a member of the society. The president of the society is Miss Berenice Thompson, a pupil of Mr. MacDowell. In fact, the membership consists of such pupils only. The purpose of the society is to encourage original compositions and to furnish opportunities for the performance of the manuscripts sent in by its members.

Madeline Schiller's Second Piano Recital.

THE second Schiller recital took place at Mendelssohn Hall on Thursday afternoon, April 20. The program was one of contrasts and extremes, calling for most of the various shades and gradations of technic a pianist can have mastered. The opening number, the "Sonata Appassionata," was given with an originality of interpretation which makes one think seriously over the new view presented. The Allegro assai was given almost sternly, the climaxes were deliberately secured, judiciously conducted and had the full proportion of health. The beauty of Madame Schiller's playing is the balance, control and artistic reserve. The Andante con Moto was played with a rare warmth and color contrast, while the last movement was masculine in its strength and outline. Madame Schiller's work in the Rubinstein Octet stamped her at once as an artist of extraordinary grasp and comprehension. For the composition itself much cannot be said. It is thoroughly Rubinstein, having a great dash, virility and effective treatment, but it is Rubinstein when he desired to talk at a great length, although he had nothing particular to say. The two Chopin numbers were a surprise. One has grown so accustomed to hearing Chopin from the feminine viewpoint that one has long since ceased to expect to do other than suffer acutely when he is down on the program of the enthusiastic performer. Madame Schiller declines positively to place Chopin in ruffled petticoats. She extracts from him healthy, honest sentiment and observes closely and justly every shade of meaning invested in his selections. Her last numbers called for a lightness and delicacy of touch which was dazzling. Her runs were like pearls, an old but appropriate simile, and her playing in point of power was virile. There is a ripeness and breadth about her readings, and a clearness of exposition, unexcelled by many pianists now before the public.

Youth in art is apt to be very obnoxious; hearing Madame Schiller after her years of devotion to the cause convinces one of this anew. It is one of those times where hats must come off before the result of the concentrated effort of years of a brilliant woman. Hearing Madame Schiller is now a rare treat and privilege. She was assisted by the Richard Arnold String Sextet, and this was the program played:

Sonata, Appassionata.....Beethoven
Octet, op. 9.....Rubinstein
Prelude.....Chopin
Grand Polonaise, A flat.....Chopin
Tocatta.....Sgambati
Nocturne (by request).....Brassin
Intermezzo.....Von Bülow
Rhapsodie Hongroise, No. 12.....Liszt

A very enjoyable and artistic concert was given on last Friday evening in the East Parlors of the Hotel Waldorf-Astoria, under the auspices of the Seamen's Hope Circle of the King's Daughters and Sons of the Seamen's Christian Association, Mrs. Dr. Robert Newman president. This was the program: Male quartet, concert waltz, Dudley Buck, Thomas F. Betts, P. G. Pino, George J. Quint, Dr. Edgar Barnum; piano solo (a), Nocturne, "Spring Violets," Max Rolle, (b), Second Mazurka, B. Godard, Master Sidney Rolle; recitation, "Lady Bird's Race," Campbell Rae Brown, Miss Louise Phinney Newman; contralto solo, "La Chanson du Page," ("Romeo et Juliette"), Ch. Gounod, Miss Jane Tonks; violin solo (a), Mazur, Wieniawski (b), Concerto, No. 4, Pleyel; finale—Allegro Vivace, Ditley Machetto; piano duet, First Symphony (allegro con brio), Beethoven, Prof. Max Rolle and Master Sidney Rolle; tenor solo, "The Silent World Is Sleeping," Dudley Buck, Thomas F. Betts; recitation, "The Gipsy Flower Girl," Ed. L. MacDowell, Miss Louise Phinney Newman; contralto solo (a), "Aufenthalt," Schubert, (b), "Hark Hark the Lark," Schubert, Miss Jane Tonks; violin solo (a), Danse Macabre, Saint-Saëns; solo—Poemes Symphonique (b), Valses, op. 103/Kalliwoda; introduction—Valses—Coda, Ditley, Machetto, accompanied by Miss Elizabeth Burgess. Prof. A. A. Wild at the piano.

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Accompanist.

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Earl R. Drake,

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ORATORIO WORK.**



CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Ave., APRIL 22, 1899.

ON the death of Prof. Hans Balatka, which occurred on Monday last, Chicago mourns the loss not only of one of its foremost musicians, but of the one who recognizing the city's possibilities had laid the foundations of its present musical life. The immediate cause of death was heart disease, but an attack of grip some time ago unquestionably hastened the end. In connection with the school which honors his name he was at his duties on the Saturday preceding. His son, Christian F. Balatka, becomes now head of the Balatka Musical Academy.

Born in Hoffnungsthal, Austria, March 5, 1828, Hans Balatka began his musical career at the early age of ten. His first public appearance as alto soloist, which took place at Olmütz, the capital city of Moravia, was in the cathedral there, of which Cardinal Archduke Rudolph of Austria was at the head. The quality of his voice attracted immediate attention, and he received a full course of vocal and instrumental musical instruction. At the age of twenty, when for three years he had been instructor in a Hungarian nobleman's family in Vienna, he became embroiled in politics. He sided with the people against what he considered despotism, and when the military force subdued them he was fortunate in escaping. He landed in New York June 2, 1849. In the fall of that year he reached Chicago by the water route, and after a short interval went farming near Milwaukee. Such musical inclinations as his, however, would not be gainsaid, and moving into Milwaukee he there associated himself with all that then was musical in his life. Among the musically prominent were Theodore Wellstern and Frederick Hasse, and a quartet was soon organized with Doctors Fessel, Durege, Aigwer and Hans Balatka. Nothing of the kind had been known in the Western country and considerable success was obtained. It led, too, undoubtedly to the founding in 1851 of the Musikverein, and its numerous oratorio and other high class concerts.

Hans Balatka came to Chicago in 1860, founding the Philharmonic Society, and for some years directing its destinies. In 1867 he became conductor of the Germania Männerchor, and in all ways was the most prominent figure in the musical world until the time of the great fire, which, with his home, destroyed the savings of years as well as a splendid musical library. Thoroughly disheartened, he accepted an offer to return to Milwaukee and again take charge of its Musical Union, remaining there until 1873, when he once more made Chicago his home.

To him the Liederkranz Society and the Mozart Club owed their foundation. He was a musical power. It was, however, in the great musical festival of 1881 that he obtained his greatest opportunity. The grandest musical compositions were given with a splendid orchestra and chorus of over 2,000 voices. Since 1887 he was conductor of the Sen-

nefelder Liederkranz, a prominent vocal society, while as a teacher several of the leading musicians of the West owe to him their training.

A thorough musician, an honorable gentleman, courteous and ever considerate of others, Chicago will long miss and regret its pioneer musician, who, surrounded by leading musicians and citizens, was taken to his last resting place Thursday.

Monday, the third in the series of individual recitals given by pianists, who have enjoyed the advice of Emil Liebling, brought Mrs. Stead, of Jacksonville, who played a charming program. Included were the Bach Third Concerto, with Mr. Stead at one time a pupil of Mr. Liebling) at the second piano; Liszt's "Hark, Hark, the Lark!" and the Scherzo from Scharwenka's Concerto. Mrs. Stead is a very musical player, understands the requirements of the classic masters, such as in the Bach Concerto, has an excellent sense of rhythm, and is in every respect a thoroughly enjoyable pianist. More of such individual recitals, Mr. Liebling!

Mr. Sidney Biden gave the second recital of the series on Wednesday. The program of Schumann compositions was one of the best Mr. Biden has ever given, and in this he was assisted by Emil Liebling and Miss Jeannette Durno.

A program of general excellence rarely found in a students' concert was that given by the younger members of Mrs. Gertrude Hogan Murdough's class at the American Conservatory on Wednesday.

With her able assistants, Miss Helen Jordan and Mrs. Georgie Newcomb, who are assistants in reality and not only in name, Mrs. Murdough is doing some extraordinarily good work with quite small children. It is such thorough, clean, honest playing that these youngsters accomplish, and their technic and phrasing are admirable. Without being very specially gifted, yet they all play in such a manner as to merit attention and observation on the part of the listener, and the conviction is brought home to you that, with such a foundation and guidance in the very beginning, there is little chance for them to go wrong. A class such as this is interesting, and while the program is comparatively simple, yet the good workmanship and intelligent interpretation of all the young players makes it peculiarly acceptable. Mrs. Murdough and her assistants, Miss Jordan and Mrs. Newcomb, have certainly solved the question of child study in piano playing.

What particular purpose was served by holding two concerts to introduce Blatchford Kavanaugh as a baritone is not yet discoverable. Not all the genius of the press agent could succeed in betraying the general public to attend in large numbers, and the "Roney's Boys" concerts are not likely to be repeated. The time has gone by when pro-

grams such as were offered to the public at Central Music Hall this week would be tolerated.

With artless simplicity or supreme confidence in the gullibility of concert-goers, Mr. Roney provided entertainments admirably suited to a village performance, but not to the usual clientèle one expects at Central Music Hall. A saxophone solo and a cornet solo when indulged in by experienced players are conducive to nervous prostration, but when ten year old boys are the performers the effect is a nightmare. When will the prodigy producers realize that the people are tired of these immature attempts?

In addition to the saxophone and cornet solos, violin and contralto solos are supplied by another youth whose voice is being harmed with the prolonged use to which it is subjected. The boys all wear hats during their performance, and leggings and top boots add presumably distinguishing characteristics to their attire. Evidently Mr. Roney regards the wearing of hats on the platform as necessary for exclusiveness.

This concert company which is touring the country to exploit Blatchford Kavanaugh has one saving clause in the person of Mrs. Harriet Dement Packard, who is an artist of reputation. She has a good voice, admirable method and is distinctly out of place in such a company. Mrs. Packard's singing was artistic and refined, but she would have been heard to better advantage with a more adequate accompaniment. One feels inclined to express sympathy with a good artist who is placed in such trying circumstances.

Blatchford Kavanaugh, the one time famous boy soprano (whose singing, it is said, brought him as much as \$1,000 a concert ten years ago), has a nice voice of considerable sweetness, but beyond that there is little to be said.

As to compass, power, resonance or any qualities which go toward making a famous singer there is absolutely no evidence. If a singer does not appear to advantage in Central Music Hall there is no place where he will, as the acoustics are perfect. Nervousness may be advanced as one cause for Mr. Kavanaugh's small tone, but nervousness could not obliterate every trace of tone production, every trace of good teaching. It is possible and probable that he possesses a really fine voice and might have a bright career, but his friends should see that he is properly taught. There is no doubt of his musical temperament or that he is a very apt pupil, but he wants study with a competent vocal teacher. I hope to hear him at some future time, when he shall have had this advantage.

Wondrous are the amenities of musical comradeship. "Come up to our smoker and have a good time, drinks galore and a splendid supper provided," said one of the profession the other day to a singer here. And the latter, seduced by the captivating promises, attended as desired, shook hands with his inviter, sang three of his best songs, thirsted and hungered, eyeing the good things from afar.

But he that brought the guest wandered aside (treasuring his pocket's contents) and only the presence of another less pharisaical and more liberal hearted musical brother saved the victim from utter prostration. Another invitation of the kind is, he declares, eagerly awaited, so that it may be instantaneously declined, vigorously and with all possible emphasis.

The Castle Square Opera Company should by this time be known as the Studebaker Company, of Chicago, as it has become at one bound so thoroughly popular with not only the masses but the musical people, who see it can be of service in thoroughly acquainting them with the various operas of which they hitherto had only an imperfect knowledge.

"Carmen" has been the opera this week, and the principals lately seen in New York made their first Chicago appearance with much success. Both Mr. Hedmond and Miss Macnichol were received with favor by the immense audiences which have attended every performance.

The chorus accomplished some good work, but it was not quite equal to that in "Faust" and "Trovatore." It is

KATHRIN HILKE,
SOPRANO.

MARY LOUISE CLARY,
CONTRALTO.

SHANNAH CUMMING,
SOPRANO.

J. H. McKINLEY,
TENOR.

LILIAN CARLLSMITH,
CONTRALTO.

E. C. TOWNE,
TENOR.

CARL E. DUFFT,
BASSO.

REMINGTON SQUIRE,

HEINRICH MEYN,
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FLAVIE VAN DEN HENDE, 'CELLO.
CELIA SCHILLER, PIANO.

CHARLES RICE,
TENOR.

LEWIS WILLIAMS,
BARITONE.

AND OTHER LEADING MUSICAL ARTISTS.

CLEMENTE BELOGNA,
BASSO.

difficult to speak of the orchestra. To say the least, it was trying to a musical person to listen to the miserable performance of Monday night, while it sadly handicapped the singers, both chorus and principals absolutely suffering from the uncertainty with which the orchestral attack was made. The extraordinary patronage given to the opera company will not hold out if the instrumental part of the production is not better than heretofore. The promise of a better orchestra was given two weeks ago, and here it is worse than ever. No reputation, however good, of any company is sufficient to stand against the miserable support afforded by the accompaniment this week. As a spectacular show the "Carmen" scenery, effects, dresses and general detail could not well be surpassed at the Studebaker; in some of the scenes the painter, W. S. Burridge, has accomplished extraordinary effects in perspective. The Castle Square Company is one of the biggest ventures made in Chicago for many years, and can be made exceedingly profitable if the defects to which attention has been drawn are remedied.

* * *

Edward Meek, a baritone and vocal teacher, who is well known for his admirable work in the placing of voices, gave a concert at Crawfordsville, in which his two pupils, Miss Dice, contralto, and Mrs. Campbell Crane, soprano, gave a very artistic performance. The notice of their work tells of a very enjoyable entertainment:

Liza Lehmann's song cycle, "In a Persian Garden," was presented at the First M. E. Church last evening to a large and thoroughly delighted audience.

The work was presented most artistically and each number was warmly encored. It was the first presentation of "The Persian Garden" in Crawfordsville, but a large portion of the audience were familiar with the famous "Rubaiyat of Omar Khayyam," so there was no lack of appreciation through a want of knowledge of the subject. Preceding "The Persian Garden" a program was rendered.

While Mr. Meek has been often heard in Crawfordsville he was perhaps never heard to so excellent advantage as last evening, and both his numbers were heartily applauded. Miss Dice's splendid contralto voice was admirably adapted to her work and she sang not only with exceptional strength but with remarkable sweetness. Mrs. Crane's numbers were charmingly rendered, being among the most pleasing of the evening. The entire performance was at once artistic and pleasing, and while technique was maintained the melody loved by a Philistine was not absent.

MUSIC NOTES FROM QUINCY, ILL.

The pupils of the Conservatory of Music gave their twelfth and last recital this season, Friday afternoon. The piano pupils of Director Spry represented the following States: Missouri, Iowa, Illinois and Ohio.

The violin recital by Walter Schulze has been announced for Thursday, April 27. Mr. Schulze will be assisted by Mrs. Edward Wells and Walter Spry.

The next free organ recital will be given the first Sunday in May at the Vermont Street M. E. Church, Mrs. Short organist, and Miss Hiltz, soprano soloist.

It has been necessary for Mr. Spry to postpone his trip to Chicago until the first week in May, at which time occurs the spring vacation of the conservatory. Mr. Spry will spend three or four days looking after the interests of the Illinois Music Teachers' Convention, to be held next June in Quincy.

Miss Ada M. Williams is continuing with much success her series of "Popular Organ Concerts" at St. Paul's Church. On Sunday, April 9, she was assisted by Miss Padget Geraldine Watrous, soprano, who furnished the audience present a pleasing surprise. Miss Watrous sang in an artistic manner "I Will Extol Thee," from the oratorio of "Eli," and "My Redeemer and My Lord," by Dudley Buck. Miss Watrous is charming in appearance and manner, and possesses a voice of sweetness and even register.

The importance of free scholarships is fully evidenced by musical history, many of the greatest artists owing their careers to this source. In Paris and other Continental cities, impressed with the importance of free musical education for talented pupils, ample provision has been made by the authorities in this direction, and some of the greatest names have been given to music as a direct consequence.

In America the free musical scholarship is dependent upon the private institution or individuals, and few are offered in comparison to those founded by philanthropic people in other branches of education at the technical schools, colleges and universities. In one American institution—The Chicago Musical College—the plan of free scholarships has been in operation for more than thirty years. During this time it is estimated that no less than 1,500 pupils have received free musical education, and subsequently obtained responsible positions in the musical departments of educational institutions, in the church choirs, the orchestra, as singers in concert and opera, or have made their way as private teachers.

For next season the Chicago Musical College will award thirty-five free scholarships, entitling the holder to free instruction for one school year, and 150 partial scholarships, being a liberal reduction from the regular terms of tuition. It is estimated that the 1,500 granted free scholarships during the thirty-two years' existence of the institution represent less than one-third the additional number securing partial scholarships. It is also a matter of record and one sustaining the values of the talent thus educated that the highest medals and prizes have been won with great frequency by these pupils. The fact that this amount of talent would of necessity have gone to waste without these free advantages, and that these pupils in turn will influence the musical education of others in the right direction, because of proper training, give food for thought. In other words, many have been fitted for a useful and profitable career and at the same time, having secured the highest advantages, aid in the general artistic development of the country—a development by which our standing as a nation is ultimately fixed. Practical aid is the best help that can be given in any branch, and the earnest pupil who has received it is the one most likely to prove in turn most helpful in the world. These scholarships are awarded by examination. The idea is entirely philanthropic and there is no charge for their distribution. Where the pupil is able to pay a small amount for instruction application should of course be made for a partial scholarship, which is also granted under the same rule of examination. Last year thirty States were represented in the list of applicants in both the free and partial scholarship branches. Applications of either class should be addressed to William K. Ziegfeld Chicago Musical College, College Building, Chicago, and must be accompanied by a letter of recommendation from the pastor of a church, principal of a church or other reliable reference, certifying that the applicant is unable to pay the tuition in full or in part and consequently entitled to all the advantages offered to the deserving by this institution. For the next scholastic year, which opens September 11, examination for free and partial scholarships, for which applications may be made, begins August 1, Dr. Ziegfeld returning from Europe to conduct them in person.

* * *

Jos. Vilim, for twelve years director of the violin department of the American Conservatory of Music, has resigned his position at that institution, taking effect at the end of June.

* * *

The newest combination of talent and ideas is that of Gottschalk and Hyllested. It is powerful and progressive and should prove a strong factor in the musical affairs of Chicago next season.

* * *

SPECIAL CONCERT.

CHICAGO ORCHESTRA APPEARS IN PROGRAM OSTENSIBLY MADE UP WITH REGARD TO THE CAPACITY OF CHILDREN.

"A beautiful concert." Never was program more aptly described. The authorities announced what was termed a children's program, but if more such programs could be given there would be no lack in the attendance of older

people. After two weeks' tour in the South the orchestra returned in time to give one extra performance under the direction of Theodore Thomas.

The ten miscellaneous numbers comprising the program were selected with as much care and regard for the musicianship as for their adaptability to the children's needs, and it is probable that no program this season has been so much enjoyed. I have heard no such prolonged and spontaneous outburst of applause as obtained this afternoon after Schumann's "Traumerei," and the Weber-Berlioz "Invitation to the Valse" was greeted with tremendous enthusiasm. Even Thomas appeared to enjoy this unique program, as he frequently bowed his thanks in response to the vigorous applause, and so far relaxed his rule as to play two encores.

Considering the comparatively small announcement of this extra concert, there was an exceedingly good attendance, and the many children were earnest and attentive listeners. This one experiment of such a concert may create a demand for a regular series; it would do more than a little toward a keen desire, instead of the present desultory interest, which children as a rule take in music. By carefully selecting programs, patterning them after that heard to-day, the orchestra could succeed in making the concerts an unmixed blessing, not only to the children but to the mothers and fathers. The selections were strong but effective and delicate in coloring. By judicious blending a delightful variety was obtained. The classic Bach air was received with as much attention as the little suite by Bizet. It is only right to pay a tribute to the orchestra, leader and manager, and say that the same commendable thoroughness of purpose and earnestness distinguished the children's program as has throughout the entire season been observable at the regular series.

If Miss Millar will only see the usefulness of such concerts, organize and make the object widely known, the venture will not suffer for lack of support.

ST. LOUIS.

Fortunate is St. Louis in its new musical acquisition in the gifted young organist, Charles Galloway. One may say new, for during the last four years he has been in Paris under the great Guilmant, and strong and powerful as was the talent he evinced as a boy his development and broadening while abroad now give him a place among the foremost of American organists.

Before he reached his teens, Mr. Galloway had made himself known as possessing extraordinary talent for organ work. Both in theory and in practice it was his favorite pursuit, and his studies abroad have justified the promises of his youth. How he was considered by M. Guilmant may be understood by the fact that on several occasions he appeared in duo work with his master; on one occasion even at the Trocadero, where the latter had been giving concerts for twenty years past. L. Thiele's Theme with Variations was the piece selected for the occasion by Mr. Galloway, and his scholarly and artistic work not only reached what was expected of him, but at once gave him a place among the musicians of the greatest musical field in the world.

While in Paris he obtained over three competitors the position of organist of the American Church of the Holy Trinity, where his recitals speedily became recognized as musical events. Immediately on his return to St. Louis he was offered the position of organist and musical director of St. Peter's Episcopal Church, Lindell and Spring avenues. It is one well worthy of his gifts and reputation, as he possesses there the assistance of a picked choir of eighteen voices and is able to essay the highest church work.

The great advantage he has over most organists is in the possession of enormous hands, enabling him to make a stretch of twelve notes. His repertoire is very large, but as he does not believe in the orchestral arrangement of organ music he has necessarily limited himself.

So thorough and earnest a student, who is so capable as a musician, is possessed of the first essentials of a teacher, and already Mr. Galloway has been afforded a

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chance to show his capabilities in this direction. Necessarily aware of his talents and gifts, modesty is one of his chief characteristics, to which unquestionably in a large measure is due the popularity he enjoys, not alone with the public, but also with his brother musicians throughout the city.

Two additional recitals were given by Moriz Rosenthal in the Fourteenth Street Theatre on Saturday evening, the 15th, and Sunday matinee, the 16th. The Saturday evening audience was small, but on Sunday afternoon popular prices prevailed and the theatre was packed from pit to gallery. Both programs were very similar to those performed at the first two recitals, having on them many compositions "by special request" repeated. In both programs Herr Rosenthal was assisted by Mr. Kunkel, who played orchestral parts on a second piano. The Sunday program was probably the most successful of all the recitals Rosenthal has given here, and in it he demonstrated that he is not only the greatest living pianist in his mastery of technical difficulties, but that he is equally great in the beautiful singing quality of the tone produced, legato and pianissimo effects and pedaling. It is unfortunate that such a great artist should appear in this city without the aid of the Symphony Orchestra, and it is to be hoped that in the future such assistance may be secured.

On Tuesday evening the Apollo Club, under the direction of Alfred G. Robyn, gave its last concert for the present season at the Fourteenth Street Theatre. The club was assisted by Whitney Mockridge, tenor, and Franz Wilczek, violinist. The audience as usual completely filled the theatre, and represented the wealth and culture of the city. By far the most interesting number on the program was the male chorus by Edward MacDowell, entitled "The Crusaders." As a musical composition it certainly ranks near the top of those written for male voices. It is tremendously difficult, and its reading by the club was perfection itself. I doubt if any other male chorus in the country has as efficient a conductor as Mr. Robyn. The other two numbers by the club were "Ho, Jolly Jenkin," the Friar's song from "Ivanhoe," by Sullivan, arranged for male voices by P. A. Schaeffer, and "King Olaf's War Horns," by Carl Busch, which was sung at the last concert and repeated at this to vindicate the position of the director and the club that could sing it as it should be sung. In this they had the able assistance of Charles Kunkel at the piano. The three trombone players were also good musicians and proved much more satisfactory than the weak efforts of those who played the same parts at the last concert. The club gave convincing evidence that it was fully able to properly interpret this difficult composition.

Mr. Mockridge is a most successful ballad singer. He saw fit to completely change the numbers that were down on the program and give songs of a lighter nature. He has a distinctly lyric voice of exquisite quality and moderate power. He has perfect control of his mezza voce, and he displayed great art in phrasing. He was encored several times.

Mr. Wilczek proved to be a most satisfactory artist on the violin. He plays with a full rich tone and phrases very artistically. His legato work is especially praiseworthy.

In the "Rondo Capriccioso" his interpretation was deserving of special mention.

Francis Wilson and his charming assistant, Lulu Glaser, have been here all week at the Olympic in "The Little Corporal." In spite of a very dull libretto and a worse setting of music to it, they, with other good fun makers and a splendid chorus, have been playing to immense and enthusiastic audiences.

Ernest R. Kroeger gave his fourth and last piano recital for the season last Friday evening at the Y. M. C. A. His program contained Schumann's "Etudes Symphoniques," "Three Bagatelles," by Beethoven; Nocturne in B flat minor, by Chopin; "La Source," by Leschetizky, and his own Concerto in E flat major. He was assisted in the concerto by Walter W. Stockhoff, who played orchestral parts arranged for a second piano.

Last Sunday afternoon at Henneman Hall occurred the seventeenth of the Henneman musicales, at which was given the following program:

Two pianos, Andante from Sonate D major.....Mozart
Ottmar Moll and Alexander Henneinan.
Cello solo, Concerto, A minor.....Goltermann
Max Froehlich.

Vocal soli—
Mignon.....Thomas
Du bist wie eine Blume.....Schumann
Ungeduld.....Schubert
Miss Ida Harder.

Piano soli—
Ottmar Moll.....Schumann

Vocal soli—
Adieu.....Denza
Ständchen.....Schubert
Aufenthalt.....Schubert
Miss Ida Harder.

Andacht.....Popper
Cello solo.....Selected
Air.....Bach
Max Froehlich.

Ottmar Moll, pianist, and Charles Kaub, violinist, appeared with the Philharmonic Society in Belleville, Ill., last Thursday evening.

Camille Becker, pupil of Alexander Henneinan, sang the solo in the chorus number of the "Te Deum," by Verdi, at the Philharmonic concert in St. Louis.

FLORENCE FRENCH.

Miss Josephine Aumoth, of Springfield, Mo., a Björkstén pupil, was the guest of honor at the annual banquet of the Forest Park University Alumnae Association, of St. Louis. She possesses a mezzo soprano voice of rare quality, and was most enthusiastically received in her selections of English ballads.

John Philip Sousa's new march, "Hands Across the Sea," was played for the first time by his band in Philadelphia last Thursday night. The name of the march was selected several weeks ago, but owing to the exigencies of the international copyright law it was not made public until a few hours before its production. This march is published by the John Church Company.

The Second Carreno Recital.

TUESDAY afternoon of last week Teresa Carreño gave her second piano recital at Chickering Hall. The audience was as large and as enthusiastic as at the first affair and the program equally as strong. The Bach-Tausig Toccata and Fugue in D minor, the F minor Sonata of Beethoven, two studies of Chopin—C sharp minor and A flat—the great C minor Nocturne, the still greater Polonaise, op. 44, and the Waltz, op. 42, Schumann's Symphonic Studies—by request—and two smaller pieces by Tschai-kowsky and Rubinstein, with Liszt's E major Polonaise, was a program that would tax the greatest of virtuosi. But Carreño played with unfaltering power and almost grandeur of style. The Schumann Studies were nobly delivered, with passion, caprice and brilliancy, while the F sharp minor Polonaise has not been played so masterfully since Rubinstein astonished us with its sombre, forbidding music. In the lighter vein Madame Carreño excelled, particularly in the A flat Waltz of Chopin and the Barcarolle of Rubinstein. The Polonaise is a favorite of this pianist, and she uttered its rhetorical measures with glowing impetuosity. Carreño's playing this season has been one of the delights of the concert season. She grows larger in style every year and may be said to be now at the very apogee of her artistic powers. It is to be hoped that she will return next winter.

Summer Term at National Conservatory.

THE summer term of the National Conservatory begins May 1—next Monday—and ends August 12. For out of town students and for teachers particularly this term will prove a boon. So many teachers, residents as well as non-residents, are engrossed for nine months of the year that they have no time for self-culture. Here then is an opportunity. The National Conservatory boasts of an artistic faculty second to none in the world and students may enjoy for over three months the unparalleled advantages offered by this summer term. Admission to these classes may be made any week day.

The regular annual entrance examinations of the fifteenth scholastic year begins September 18 next. Here is the schedule:

Singing.—September 18 (Monday), from 10 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.

Piano and Organ.—September 19 (Tuesday), 10 A. M. to 12 M. and 2 to 5 P. M.

Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments.—September 20 (Wednesday), 10 A. M. to 12 M. and 2 to 4 P. M.

Children's Day.—September 23 (Saturday), Piano and Violin.—9 A. M. to 12 M.

At Madame Cappiani's successful vocal recital, February 21, Chickering Hall, she stated in her address to her public that it would be necessary for her to retire this season. This caused such a panic among her enthusiastic class of pupils that a petition was circulated to induce her to return. At a recent interview with the madame we gather that she has had better news from her family, which enables her to resume her teaching in the fall. Madame Cappiani leaves for Europe for her usual vacation in July and will return to New York in October.

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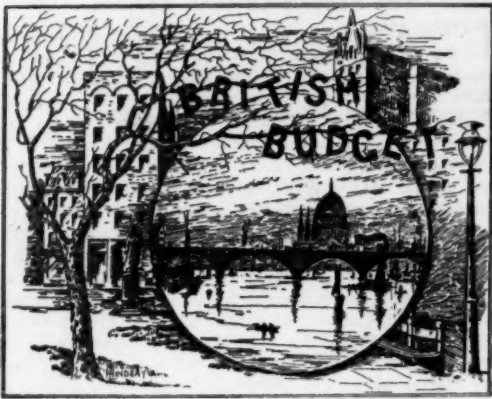

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The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER* of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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BRITISH OFFICES OF THE MUSICAL COURIER.
 21 Princes Street, Cavendish Square,
 LONDON, W., April 14, 1890.

CORRESPONDENCE on the subject of a national state subsidized opera house in London continues to pour in, a great portion of which expresses disapproval of the suggestions of Sir Alexander Mackenzie and Prof. Villiers Stanford. One contributor is of the opinion that the chief cause of the failure of opera in English is the inadequacy of the translations of the libretti. Given a good literary version of ten of the most popular operas and a first-class company of English-speaking artists, and the general public will not be slow in their support. There may be truth in this, and yet the non-success of Sir Arthur Sullivan's "Ivanhoe," with its very able libretto by Julian Sturgiss, occurs to me as an argument against it.

The dates of Herr Richter's concerts for the coming season are as follows: May 13 and 29, June 5, 12, 19, 26, for which occasions the novelties promised are Edward Elgar's Variations for Orchestra, op. 36; Glazounow's Symphony No. 6; Rimsky-Korsakoff's Suite; Svendsen's Legend for orchestra; Tchaikowsky's "Hamlet" overture and Entr'acte and Ballet; finally, Siegfried Wagner's "Der Bärenhäuter" Overture.

M. Paderewski has just completed his provincial tour, his final appearance in Glasgow attracting an audience of 4,000—the largest ever known in that city.

M. Jean Géraldy, who has been scoring repeated successes in Madrid lately, received from the hands of the Queen the decoration of "Chevalier of the Order of Isabella the Catholic."

Ernest Sharpe should be a proud man. The *Vossische Zeitung* has been pleased to express approval of his German pronunciation at one of his recent appearances in Berlin!

Joseph Wieniawski, Tivadar Nachez and Ludwig Strakosch are expected here shortly.

Isidore de Lara's new opera, "Messaline," has just been produced with signal success at the theatre and opera house, Monte Carlo. The libretto, though founded upon the story of the licentious Roman Empress, is more imaginary than historical.

The opening night for the Covent Garden season of opera

is now definitely settled for Monday, May 8, when "Lohengrin" will be given. Between this date and June 17 we are promised "Tristan," "Tannhäuser," "Die Walküre," "Der Fliegende Holländer" and "Die Meistersinger," all of which will be sung in German. The artists engaged for these Wagnerian representations are Frau Gadsby, Frau Lilli Lehmann, Mme. Litvinne, Frau Mottl, Madame Nordica, Frl. Seiffert, Frau Schumann-Heink, Frl. Olitzka, MM. Jean de Reszké, Van Dyck, Dippel, Schramm, Simon, Bertram, Bispham, Mühlmann, Van Rooy, Edouard de Reszké, Pringle and Plançon. For intervening evenings, Puccini's "La Bohème" (Madame Melba as the heroine), Goldmark's "Prisoner of War," Lalo's "Le Roi d'Ys," "Pagliacci," and others of the ordinary repertory will be brought forward.

Miss Mary Lloyd, daughter of our famous English tenor, Edward Lloyd, will be married to Frederick W. Sears Wednesday next, at St. Andrew's, Wells street, where years ago her father was the tenor singer of the choir.

Madame Albani is expected in London next month, when she and Mr. Santley will take part in a concert at St. James's Hall on the 31st.

THE CARL ROSA OPERA COMPANY.

An unexpected change of cast, be it dramatic, operatic or otherwise, usually proves of benefit to some more or less obscure artist; yet I venture to think the majority of the audience is still so little altruistic as to feel, under the circumstances, keen annoyance and a quite unchristianly disapproval of the efforts of the performer. Such were the sentiments of many at the Princess of Wales Theatre, Kennington, on Monday evening, when from the folds of the program of the Carl Rosa Opera Company fluttered the well-known chilling slip announcing that in the places of Mme. Lucile Hill and Philip Brozel the parts of Marguerite and Faust would be taken by Mlle. Ghita Corri and Reginald Brophy. This lady, who is the daughter of a former operatic baritone at Covent Garden, revealed an organ that pointed to service not of the most careful kind, resulting in a marked unevenness of quality. She created something of a sensation by her introduction of a fit of hysterical laughter in the death scene of Valentine. The idea of incipient insanity was good, opening up a field of splendid possibilities, but whatever her intentions they proved abortive. To me it was a relief, not of horror, but of sympathetic feeling for her failure, when the curtain fell. If Reginald Brophy experienced fatigue at the end of the evening it can have arisen from his vocal efforts only. Presumably he belongs to that class that considers anything but the most perfunctory acting unnecessary in an operatic artist. The Mephistopheles of Mr. Winckworth received full criticism when recently seen at the Lyceum. His reading has deteriorated; phrases innumerable were delivered correctly as to time and tune, but devoid of the subtle meaning the words were meant to carry. Indeed, had my hearing failed me, the vacancy of expression of Mr. Winckworth's eyes would have told its tale. Hamish McCunn was down to conduct, but was replaced by Herr Eckhold, the only one to whom my heart went out, for he is a true artist.

Seeing that "Lohengrin" was announced for the following night a very large audience gathered with the intention of enjoying the music if not the performance, but apparently this announcement was but a bait, for without the specification of any reason the "Bohemian Girl" was given in its stead. This aroused some indignation; many demanded the return of their money, some uttered threats, while the "gods" in semi-jocular anger hurled cheap sarcasm at the head of the conductor, Herr Eckhold. He, however, strong in previous experience, smiled with Teutonic placidity, and finally quieted the house with some genuinely excellent work. There was only one in the entire cast worthy of mention, viz.: Miss Lily Heenan, in the title role. She is not destined to be a great artist; merely a clever one, with a sweet, bright, flexible voice, well trained, and with histrionic ability that is rather the out-

come of common sense and reflection than of congenital endowment. I shall be much surprised if this lady remains stationary in her art.

SANS PEUR.

Lehmann Farewell Recital.

LILLI LEHMANN, assisted by an orchestra of seventy-five musicians under the directorship of Franz Kaltenborn, gave a farewell concert at Carnegie Hall on Saturday afternoon, April 22. A very small but enthusiastic audience greeted her. Of Madame Lehmann's singing there is positively nothing more to be said. Of her interpretation much remains which is admirable and much more which is not.

The great aria from "Fidelio" was most uneven in its effect. The tremendous recitative was given with a lack of conviction, of assurance really distressing. Of much, in fact, of all the aria lying in the medium register, one cannot judge, because it was inaudible. It was labored and unhappy, while the climax was spoiled, because when it came the audience discovered that the singer had given all her resources and power right along, and when an extra demand was made for a big and mighty dramatic effect she had nothing left with which to secure it. The orchestra, too, was a little draggy and boisterous.

A sad but amusing thing occurred in the Franz song "Im Herbst"; the next to the last line is the climax, and reads: "Mein Lieb ist falsch"; on the final word Lehmann illustrated her dramatic training and love for the realistic by singing half a tone false. "Mein Lieb ist falsch" falsely sung was a *coup d'état*. The text should have read "Mein Ton ist falsch." The "Tristan and Isolde" selection would have been thoroughly enjoyable had the singer been able even to indicate what the score musically contained. It is so pitiful, so very pitiful, to watch the final efforts of one in Lehmann's vocal condition to sing or illustrate such music. Nothing remains to be said. The grand pity which is evoked by such an exhibition is painful and acute.

The afternoon served to introduce Franz Kaltenborn, the popular violinist, as a director. His portion of the program was very adequately supplied, save for a certain lack of restraint in the accompaniments. He has a free, decided beat, but rather an uneven one. His rhythmic sense is highly developed and he is able clearly to extract from an orchestra his personal interpretations. With more practice doubtless his orchestral work will be quite remarkable. Mr. Kaltenborn is a conscientious musician, whose serious efforts are bound to bear unusual fruit in the near future. This was the program:

Prelude to Die Meistersinger.....	Wagner
Aria from Fidelio.....	Beethoven
Madame Lehmann.	
Dream Music, from Hansel und Gretel.....	Humperdinck
Songs—	
Im Herbst.....	Franz
Narzissenduft.....	Brahms
Walpurgisnacht.....	Loewe
Madame Lehmann.	
Symphonic poem, Les Preludes.....	Liszt
Prelude and Finale, Tristan and Isolde.....	Wagner
Madame Lehmann and orchestra.	
Accompanist, Frank Hauser.	

Inez Grenelli has been busy this season, and still has a number of engagements. To-morrow she will sing with the National Sabbath Alliance. Miss Grenelli has for some time led the music at the evening prayers in the Bellevue Hospital Training School.

A musical by the senior class of Horace Clark, Jr.'s, piano school took place in San Antonio, Tex., on the evening of March 24. Miss Ayres, Mr. Hesse, Mr. Dantzer and Mrs. Culpeper assisted. Mr. Clark is the director of the Ladies Chorus-Club of San Antonio, whose musical occurred on April 5. Those assisting were Mrs. Alonzo Millett, Mrs. Ed. Sachs, Miss Harris, Miss Newcomb and Bernhard Steinfeldt.

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CINCINNATI, April 22 1899.

At the meeting of the Saengerfest Entertainment Board held this week, the soloists for the fest were announced as follows: Sopranos, Miss Sara Anderson, of New York; Mrs. Corinne Moore Lawson, of Cincinnati; Miss Charlotte Maconda, of New York; alto, Mrs. Marshall Pease, New York; tenor, George Hamlin; basses, Oscar Ehrhott and Joseph S. Baernstein.

Most of the session was consumed in a discussion between the board and representatives of labor organizations of difficulties and differences arising from the alleged giving out of contracts to non-union men.

The first trouble arose from the fact that the contractors, Fletcher & Brother, who are erecting the Saengerfest Hall, employed a few non-union carpenters. The matter was brought to the attention of the Central Labor Council, who immediately ordered a strike. But, of course, the construction of the building was continued nevertheless with unabated vigor. Next came the difficulty with the Musicians' Protective Association. They were not satisfied that the board had engaged the Cincinnati Symphony Orchestra as a body, and had also guaranteed engagement to all members of the union during Saengerfest week in some way or another—in concert or street band or society work—but the fact that the Chicago Orchestra had also been engaged to fill out the necessary complement of 120 men was a thorn in the eye of the Cincinnati Union, and the executive board protested and proceeded at once to boycott the Saengerfest. The ground was taken that the Chicago Orchestra is mostly composed of non-union men, and for other reasons stated the mandate went forth to each and every musician of the association that he must not play in any shape or form or under any circumstances for the Saengerfest. When the matters were brought up before the Saengerfest board, the conclusion was reached to appoint a conference committee, which was to meet a similar committee of the labor organizations, in order to effect some reasonable adjustment of the misunderstandings. The conference of committees was held this afternoon in the office of President Bettmann, at the Government Building, and matters were amicably arranged, so that there is not likely to be any jarring in the future, and the Golden Jubilee Saengerfest may reach port under full wind and swelling sails.

Subscriptions were announced to have reached the sum of \$40,000.

Dr. N. J. Elsenheimer expresses himself as being well pleased with the results of the rehearsals of the prize cantata, "Consecration of the Arts." The mass rehearsals will begin in Music Hall in a few weeks. The chorus will altogether number some 1,500 voices.

The last concert of the Orpheus Club season was given on Thursday evening, April 20, in the Odeon, under the direction of Charles A. Graninger. The club was assisted by Miss Laura Weiler, soprano; Heinrich Meyn, baritone; Henry Froehlich, violinist; Sidney C. Durst, accompanist, and Paul E. Thomson, organist, in the following program: Praise of Noble Song.....Muller
Archibald Douglas.....Loewe
Alpine Fay.....Kremer

Minstrels' Tourney.....Schumann
To the Genius of Music.....Mohr
Under the Linden.....Brueschweiler
Aria (Freischütz).....Weber
Estudiantina.....Lacome
Nur wer die Sehnsucht Kennt.....Tchaikowsky
Pourquoi 'Je t'aime.....Heckacher
Am ersten Tag des Maien.....Von Fielitz
King Charles.....M. Valerie White
Prayer, The Battle of the Huns.....Zoellner

The program was commendable in its variety, offering both the lighter and heavier food. In both directions the appetite of the audience was well pleased. The assistance rendered the numbers of more pretentious claim by the club quartet was considerable. In the main the chorus re-established its claim to a striving for excellent results. The results of high art endeavor were certainly in evidence. The intonations were sure, and the musical quality of tone was never in doubt. Mohr's "To the Genius of Music" was sung with earnestness and vim and a good deal of expression. Among the lighter numbers, the "Estudiantina" by Lacome was particularly happy and breezy. But the best efforts of the club were recognized in the Zoellner entr'act from "The Battle of the Huns." The crescendos were those that could be felt, and reached out to a genuine fortissimo. The texture was close, and the character of the singing convincing. Outside of the fact, which seems to be the pardonable sin with all choruses, that the tenors were weak at times, the balancing of the voices was not a disturbing quantity. Then, too, the finish of the singing was worthy of note. It had all the character of serious work and well directed training.

Heinrich Meyn, baritone, left a noble impression of his art. He has not a great voice, but he makes a great deal of it. Every fibre in his make-up is artistic. His singing of "Archibald Douglas" was clear and of artistic interpretation in every detail, even if it lacked somewhat in roundness and dramatic force. Touched with genuine pathos was his singing of Tchaikowsky's "Nur wer die Sehnsucht Kennt," and the French song was delicate and poetic. As an encore he gave the "Toreador" song from "Carmen."

Miss Weiler deserves to be congratulated upon the success of her first public appearance. She has a soprano voice of decided coloratura quality; and she has the virtue, which is quite an acquisition, of singing true to the pitch. Her selection of the great aria from "Der Freischütz," which seems to be the test piece of all singers, was not a fortunate one. She failed to put life and dramatic intensity into it, which it certainly requires. There is no doubt about the musical quality and technical finish of her voice—but she ought not to go beyond the bounds of lyrical numbers. Sidney C. Durst as accompanist, and Paul E. Thomson as organist, did their share of the evening's work with discerning skill. The violin parts of "Unter den Linden" were acceptably filled by Mr. Froehlich.

Altogether Mr. Graninger has reason to be pleased with the close of a very successful season. Efforts are already being made for the success of next week.

Sad and pathetic comes the announcement of the death of Howard Forrer Peirce, whose late musical activities were principally in this city. Mr. Peirce had been in poor health some time, and on that account was obliged to cancel his engagement as pianist with the Plunket Greene company. His condition growing serious by reason of a complication of diseases, to which was added hasty consumption, he was conveyed in a private car from his home at Dayton, Ohio, to Phoenix, Ari. He was accompanied by his fiancée, Miss Marie Schwill, the accomplished singer. Mr. Peirce died at Phoenix last week, April 19. His remains were brought to Dayton, Ohio, for interment, and the burial will take place on Monday afternoon next.

Mr. Peirce was born in 1865 at Dayton, Ohio, and received his early musical training from the local teachers, W. L. Blumenschein being one of them. His foreign study was done at Munich and Florence, that he might get the light from both Germany and Italy. Several years were spent at Munich studying under Rheinberger and

Gierhl. Florence was the next place of abode, where study was resumed under direction of that great pianist and famous teacher, Giuseppe Buonamici.

At the beginning of the present season he made his Cincinnati professional debut, in which he was assisted by the Spiering Quartet, of Boston.

The first morning session of the M. T. N. A., during its twenty-third annual convention, in Cincinnati, June 21, 22 and 23, will be devoted to addresses of welcome, the president's address, reports of the secretary and treasurer, and a short business session, after which there will be two addresses on topics of general musical interest, by two musicians of national reputation. Adjournment at noon.

The afternoon will be devoted to an organ recital on the great organ in the celebrated Springer Music Hall, followed by a miscellaneous concert, to be given either in the d'écire of the association by those who are responsible members present. This afternoon concert will embrace the performance of a group of piano compositions of American composers by a pianist of national reputation, the singing of two groups of American songs by prominent vocalists, and the performance of two ensemble numbers for piano and strings.

The evening concert will present orchestral works.

The second day's session will begin with departmental meetings of the teachers of the different branches of musical instruction, in different rooms, each division by itself and conducted by a teacher of national reputation. These sessions will appeal to every professional musician, for the exchange of ideas in teaching was considered the "raison d'être" of the association by those who are responsible for its existence.

The latter part of the morning session will be devoted to addresses and discussions upon topics of general interest to all classes of musicians, by men whose names are household words in the musical world. Adjournment at noon.

The afternoon concert will be of the same general character as that of the previous day, beginning with an organ recital, which will be followed by piano solos, vocal solos and chamber music.

The pianist of the afternoon will be Hans von Schiller, of Chicago, assisted by Messrs. Esser and Bruecker (violin and cello), also of Chicago.

The evening concert will consist of orchestral works, the performance of a piano concerto, by H. H. Huss, of New York, with the composer himself at the piano, and the Aria from F. G. Gleason's "Montezuma."

On Friday morning the departmental sessions will be resumed and the latter part of the morning will be devoted to the annual business meeting, the election of officers, and adoption or rejection of the new constitution, formulated and recommended by the special session of the delegate body held in New York during the last holidays. Adjournment at noon.

The afternoon concert will be of the same general nature as those of the previous days, several composers performing their own works.

The evening concert will present orchestral works, Foote's "Hiawatha," by the Orpheus Club; Victor Herbert's new cello Concerto, in the hands of Lino Mattioli; the prologue of Buck's "Golden Legend;" an Elegy for solo quartet and chorus, by A. Gorno, and the finale of Parker's "Hora Novissima," by the Polyhymnia, of Cincinnati, the program closing in a blaze of glory and patriotism with Kaun's Overture, "The Star Spangled Banner."

J. A. HOMANS.

W. H. Hoerrner, conductor of the Binghamton Choral Club, is more active than ever since his return from abroad. Within a fortnight he has given the oratorio "St. Paul" (Choral Club), his choir has given Gaul's "Ten Virgins" and Stainer's "Crucifixion," and on Easter day Gounod's "Messe Solennelle." About this time he was appointed superintendent of music in the public schools of Binghamton, so it will be seen that this quiet gentleman is a hustler.

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APRIL 24, 1899

MUSICALLY the week here has been rather quiet, with but two concerts of note, but any number of minor affairs.

The Apollo Club, Dudley Buck, conductor, closed its twenty-first season on Tuesday evening with a concert at the Academy of Music, at which it had the assistance of Mrs. Emma Juch Wellman, soprano, and the Kaltenborn Sextet. The chief number was the Dudley Buck setting of "Paul Revere's Ride," repeated by request on this, the 124th anniversary of that famous event. The composition was first sung at the December concert and then given full description here. The repetition proved that the interest then shown was not merely because it was a novelty, for the genuine merit of the setting grows upon one with each hearing. The chorus gave the music without a flaw and in fine martial spirit. At the closing words, sung to the tune of the "Star Spangled Banner," the audience rose and remained standing until the end, when Mr. Buck was given an ovation of applause and the music was repeated from "It was twelve by the village clock."

The soloists were Charles Stewart Phillips, tenor, and Henry S. Brown, baritone, and the accompaniment was played by the Kaltenborns, assisted by Carl Reinecke and George Streit, clarinets, and Wilhelm Schultz and Ernst Vogel, horns, with Mr. Brewer as usual at the piano.

Other songs by the club were "Evening by the Rhine," Brambach; "The Sea Hath Its Pearls," Pinsuti; "Sweetheart, Awake," Storch, and "The Spring Again Rejoices," Durner, all being cordially received.

The Kaltenborns won new laurels by their really beautiful playing, with its delicate accuracy and finished ensemble. They gave first a group of new compositions by Froehlich, dedicated to the sextet, for their first number. It included a "Serenade Espagnole," with solo by Mr. Kaltenborn, and guitar-like accompaniment by the other instruments; a "Morceau Diabolique" (Perpetuum Mobile), with viola solo, and "Un Divertissement," with flute solo, for which the flutist, Ernest Wagner, received a simply tremendous recall. Their other numbers were a paraphrase of the "Loreley," by Nesvadea, and a gypsy air by Sarasate.

Mrs. Wellman was in her usual voice and sang Becker's "Spring Song," Rubinstein's "Du Bist Wie Eine Blume," "Myrio" (Delibes), and "You and I," a pretty song by Liza Lehmann, giving as encore a little Italian ballade.

All societies here of whatever kind or degree have annual dinners. That of the Apollo Club will be held on Tuesday evening of this week, on which evening the Institute will for the third time give the "Persian Garden." But on this occasion the contralto soloist will be Mrs. Tirzah Hamlen Ruland, a Brooklyn contralto, who has been in England for a year and has studied the "Garden" with Liza Lehmann. Many musicians regret the conflicting dates, for much interest has been taken in Mrs. Ruland, who has a remarkably fine natural voice, that should have developed wonderfully under suitable teaching. She has been the contralto of the Lafayette Avenue Presbyterian

Church for eight years and was last May granted a leave of absence for a year that she might go to England especially to study oratorio, for which her voice seemed peculiarly qualified. I saw her shortly after her return last Wednesday and found her enthusiastic over Henschel, with whom she had taken the Verdi "Requiem," Dvorák's "Stabat Mater," "St. Paul," "Elijah," "The Messiah," "Judas Maccabeus," "The Golden Legend" and several other minor works. With Miss Joachim, niece of the violinist, she took Schubert's and other German composers' songs, and with Madame Lehmann she took Italian, old English and Welsh songs.

Mrs. Ruland says that Liza Lehmann is greatly interested in music in this country, as she hears so much of the hold her "Garden" has taken upon the people. She may come here next winter, as she now feels she has a legitimate excuse for seeing the New World she has always wanted to visit. In private life she is Mrs. Bedford and the mother of a young son. Before her marriage she sang in public. Madame Lehmann is a Scotchwoman, the daughter of Robert Chambers.

Our American singer found it difficult to become accustomed to the high pitch used everywhere she sang except in Scotland. On Good Friday night she sang at the People's Palace in Whitechapel, and just before that a Grosvenor Hall before the Duke of Westminster. She had concert engagements almost constantly during the latter part of her stay abroad, and had many flattering offers to return for oratorio and ballad concerts next year. She spoke frequently of the extreme kindness she met from all the musicians with whom she came in contact.

The third in the series of choral concerts in the spring course of the Institute was given last Wednesday, and was devoted to Swedish composers, with the exception of a couple of numbers by Miss Flavie Van den Hende, the 'cellist—the "Romance" by Godard and the "Dance Espagnole" by Popper, both of which she played with good effect. Her other number was by Grieg, and was placed on the program merely because of his nationality, I suppose. It was the Sonata in A minor, for piano and cello, a painfully uninteresting composition twenty minutes long, and enjoyed neither by audience nor performers. Mrs. Agnes Staberg Hall, soprano, sang in a clear, true voice, refreshingly free from tremolo, songs by Arlberg, Soderman, Sjogren and Kjerulf.

But the audience had evidently come to hear the Swedish Glee Club, which was aided in one selection by the Swedish Ladies' Chorus, both under the direction of Arvid Akerlind, M. A. He has trained a fine body of singers, whose work, accurate and good, from a musician's point of view, has also a distinctive fascination due to its national characteristics. The Swedish language is pleasing when sung, and has an unexpectedly soft effect. After hearing these men sing the march from Soderman's opera, "The Wedding at Ulfasa," one would not wish to hear another body of singers attempt it. Their next number was "Heart's Sorrow" (mixed chorus), Soderman; "A Summer Night," Witt, and three old Swedish dance songs. The program should have been more fully given over to the Glee Club, as they were heard quite too seldom for a choral concert.

On Wednesday also the Prospect Heights Choral Society gave its second concert of the season. Miss Charlotte Maconda, soprano, gave the aria from Gounod's "Mireille" with telling skill, and the Polonaise from "Mignon" in a manner that captivated her hearers. Her voice was never better in quality; high, clear, sweet, and wondrously facile. With the chorus she gave Ethelbert Nevin's "Wynken, Blynken and Nod," her tones ringing out exquisitely against the choral background. The other solo-

ists were the Morgan Trio, Miss Geraldine Morgan, violinist; Paul Morgan, 'cellist, and Henry Holden Huss, pianist. This fine combination played the Romance and Scherzo from Mr. Huss' own compositions, Trio in D minor, that, an agreeable composition in itself, was made still more pleasing by its excellent reading, and was one of the striking features of an enjoyable program. The trio's second number was the Spanish Dances, Arbos. The chorus sang nothing new, but their singing gave great satisfaction to a friendly audience.

Pupils' recitals filled all the other evenings of the week, one of them, the Koemmenich Students' concert, coming on Tuesday evening. The cordial audience quite filled Wissner Hall, and the pupils were assisted by Miss Clara Brandeis, soprano. It was quite above the average of such recitals, for the players not only showed good training, but Mr. Koemmenich had evidently taught them how to intelligently grasp the idea of the music before expressing it through their fingers. The program closed with the first movement of the difficult Schubert Symphony in B minor, played by the Misses Anna Boehmke, Katherine Schmitt, Helen Kny and Herman Bohn.

Miss Sallie Anthony Ingalls, a young teacher who is meeting with much success, and who is herself a pupil of Paul Tidden, gave a pupils' recital recently, at which she was assisted by Miss Agnes Anderson, contralto, and Miss Emma Bowerman, violinist (pupil of Camilla Urso). Here also the pupils played intelligently and did credit to their teaching. One of the most interesting features of this recital was a sight reading quartet of young girls, who played the first movement of the Haydn Symphony, No. 2, D major, and played it remarkably well. They meet once a week in addition to their regular lessons and have become rapid readers.

The pupils of Carl Fiqué gave the second of their series of three recitals at Wissner Hall on Monday, and will give their last to-night. These have been largely attended, and were of marked interest.

These pupils' recitals are much in the light of a trial for the teacher as well, for other teachers make it a point to attend either to criticize or to get points.

At a special meeting of the Saengerbund, held early in the week, it was decided by a vote of 52 to 32 to resume affiliation with the United Singers. This action will insure the active participation of the society in the national singing festival.

A. E. B.

Benzing Recital.

MME. BENZING, assisted by Emilio Agramonte, gave a song recital at the Waldorf-Astoria on Saturday afternoon, April 24. Songs by Schubert, Schumann, Grieg, Chadwick, Bruno Oscar Klein, Mackenzie, Wagner, Tschaiakowsky and Liszt were given.

A Virgil Recital.

A concert was given last Wednesday evening at the Henry McCadden Memorial, in Brooklyn, by The Sight Singing Society, under the direction of Bernard O'Donnell, assisted by three pupils of the Virgil Piano School, New York. Miss Florence Traub and Robert Colston Young, of the class in artistic piano playing, and Master Miner Gallup, a new recruit at the school, who bids fair to become an excellent pianist.

Miss Traub's performance was warmly endorsed.

Mr. Young did himself and the school credit, his playing of the Dvorák "Silhouettes" being satisfactory.

Mrs. Helen O'Donnell, wife of the conductor, who is a contralto singer, gave the audience much pleasure by her singing.

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Boston Music Notes.

BOSTON, April 22, 1890.

MRS. ETTA EDWARDS will give a pupils' recital in Steinert Hall on May 16. The program will be in two parts, the first miscellaneous, the second being devoted to Augusta Holmès' "La Vision de la Reine." The program will be devoted entirely to works of the French school. Heinrich Schuecker and Edouard Rose will assist.

Half a dozen of the pupils of the Faelten Piano School gave a recital in Faelten Hall on the evening of the 20th. The program opened with an overture by the sight playing class. In the Mozart Concerto Carl Faelten played the accompaniment for Miss Lucy Drake, of Charleston, S. C.

In "The Art of Counterpoint" Mr. Norris has introduced conventional art designs, showing a parallelism between the classic contrapuntal lines in polyphonic music and the figures in geometric art.

Miss Anna Miller Wood has issued invitations to a program of songs to be presented by two of her pupils, Miss Ethel Wilbur Reed, of Providence, R. I., and Miss Carolyn Boyan, of San Francisco, Cal. Miss Edith Longstreet will play the accompaniments. Miss Wood is one of the singers and teachers of Boston who has made her way to the front ranks of the professional in a remarkably short time, due to her capability and her charming personality.

On Monday night the Boston Women's Symphony Orchestral Society, consisting of fifty members, gave a concert at Association Hall. Arthur W. Thayer, conductor, is to be congratulated over the presentation of such a well selected program. Mrs. Caroline T. Shepard was the soprano soloist of the occasion.

The Dorchester Symphony Society gave its fourth concert on Thursday evening at Winthrop Hall. Charles McLaughlin, who is a well-known teacher of Boston, is the conductor of this successful society. Mrs. Fannie Holt Reed gave the vocal numbers on the program. The membership of this society is as follows: Charles McLaughlin, conductor; violins, William Traupe (concertmaster), Miss Priscilla Alden, Miss Sarah K. Corbett, J. P. Dwyer, Osborne T. Flather, H. M. Grafton, Miss C. Elizabeth Hodson, Miss M. E. Hodson, Miss Margaret Langtry, Miss Rose L. Lee, R. M. Lothrop, A. A. Merrill, F. S. Morton, Warren Munroe, Miss Viola Shaw, Miss Alice E. Starrett, Frank E. Tyler, S. T. Weil, Miss Gertrude Whitcomb; violas, Miss L. B. Moulton, L. L. Cayvan, F. Vorenberg, L. Keiffer; violoncellos, Carl Treiber, Miss Grace Bullock, George A. McLaughlin, W. J. Kearney, H. C. Kendall; basses, E. C. Choate, O. Kountze, W. L. Day; oboes, Frank Kilb, Henry E. Jefferson; flutes, E. C. Ramseyer, Miss Alice McLaughlin; clarinets, H. C. Stoeck, F. S. Bonney; bassoons, P. Litke, H. Gunzel; horns, F. W. Oliver, L. P. Benedict; trumpets, R. H. Billings, W. H. Small, Miss Florence Mackay; trombones, A. M. Reeves, R. A. Deuel; tympani, Arthur D. Quimby; small drum, &c., A. C. Sproule; librarian, W. J. Kearney.

On Tuesday evening Miss Lucie Tucker will give a song recital at Steinert Hall, in which she will be assisted by Carl Barth, cellist of the Symphony Orchestra, with Dr. Louis Kelterborn at the piano.

On Thursday evening the Wesleyan College Glee and Mandolin clubs will give a concert at Steinert Hall.

Edward Burlingame Hill announces a piano recital, in which he will have the assistance of Miss Anna Miller Wood. The concert will occur upon the afternoon of May 4 at Steinert Hall.

Miss Glenn Priest, a young violinist of marked ability, played some solos last week in Mansfield, and the reports of her work are enthusiastic and flattering. Miss Priest has both the talent and determination to accomplish seri-

ous things, and she probably will be heard from in the art world.

Among the large church positions filled by pupils of Frank E. Morse are: Miss Gertrude Graham, soprano, of Kansas City, at the South Congregational Church, Proctor, Mass., and Miss Victoria Johnson, contralto, in Mr. Hill's choir at the Universalist Church, of Haverhill, Mass.

On Friday evening an interesting studio recital was given at Steinert Hall by vocal pupils of Frank E. Morse, and piano pupils of F. Addison Porter, assisted by W. Traupe, violin. The executants were: Misses Bessie Honey, Ada L. Wells, Lula J. Drake, Gertrude Graham, Victoria Johnson, Mrs. Amy F. Marsh and Mr. Traupe.

The Music Lore Club was entertained by Mrs. Warnock, 1619 Massachusetts avenue, Cambridge, last week.

A recital was given in the ballroom of the new Hotel Somerset on Wednesday, April 26, by Mrs. Baury, assisted by Mrs. Nathan Matthews, Jr., Mrs. Stoddard and Miss Ethel Hyde. The accompanist was Miss Train.

Mr. Bancroft is to give the last of the Abbot Academy piano recitals of the present season, Thursday afternoon, April 20.

The Athenia Concert Company, consisting of Miss Jenny Corea, Miss Jeanette Spencer, Thomas E. Johnson, U. S. Kerr, Alfred De Voto and Mr. Di Pesa, gave a miscellaneous program at Association Hall on Friday evening.

Reinhold Herman, conductor of the Handel and Haydn Society, has gone to Europe.

The National Express Company's employees gave a minstrel entertainment at Union Hall, with a chorus of over fifty voices.

Another recital has been arranged for Madame Carreño at the Music Hall, in response to a demand from her many friends and admirers in this city. It will occur Tuesday afternoon, April 25, and she will include on her program Schumann's interesting "Etudes Symphoniques."

Jessie Poole Walsh, contralto, will give her annual concert and pupils' recital in Union Hall, next Tuesday evening, assisted by Marion Conway and Ellen Carnell. Herbert W. Peabody will be the accompanist.

Ernest Perabo will give a piano recital at Association Hall Thursday evening, May 4, assisted by J. Keller, cellist.

The local press of a number of New England cities where lately Myron W. Whitney, Jr., has sung report a uniform repetition of the successes which this young basso won last winter in the larger cities of the West. Before the Philharmonic Society of New Britain he recently sang an aria from "Don Carlos"; at the musical festival at Holyoke, in the "Stabat Mater," and in "Elijah" for the Newburyport Choral Union.

A concert will be given at the Boston Art Club Friday morning by Mrs. J. E. Tippet, soprano; Daniel Kuntz, violinist, and H. Heberlein, cellist. On the evening of April 29 the Harvard Glee, Banjo and Mandolin clubs will give a concert at the Art Club.

Wednesday afternoon an interesting piano recital was given by Miss Louise E. Trowbridge at the Perkins Institute for the Blind, in South Boston.

The Choir Journal, just received, contains two selections, "There Is a Land of Pure Delight," by Protheroe, and a soldier's hymn, "To Thee, Almighty Father," by George B. Nevin.

Max Bendheim is busy with his vocal pupils, the number of whom has increased to such an extent that he has found it necessary to take an assistant. His pupils are holding permanent church positions in New York at the best salaries paid in the city. Of these Mrs. Bussing, of St. Ignatius' Church, is a notable example.

Leonora Jackson in Paris.

ACCORDING to a *San* cable last Monday, Leonora Jackson, the Chicago violinist, scored a success at the last Colonne concert in Paris. She played the Brahms Concerto.

New York Ladies' Trio.

The New York Ladies' Trio and Lilian Carllsmith appeared last week in Columbus, Ohio, in a concert with Rosenthal. The following press notices show how successful was this organization:

The New York Ladies' Trio fully sustained the high musical standard set by the protagonist of the evening, and in every way justified the high praise won by them in other cities. Miss Flavie Van den Hende was chosen to be their soloist on this occasion, and showed herself a worthy pupil of the great Servais, with whom she studied in Brussels. Her cello playing is marked by clean fingering and a warm, rich tone, which produces the true thrill in her hearers. She showed these qualities in Godard's famous lullaby from "Jocelyn," and a skittish tarantelle by Popper, and for an encore she gave the pretty "Simple Aven" of Thomé. Godard's trio, op. 72, was played with admirable effect by Miss Becker, violin; Miss Van den Hende, cello, and Miss Celia Schiller, whose artistic piano playing was not dimmed by the proximity even of Rosenthal. Miss Lilian Carllsmith, the singer, has a powerful contralto of rather peculiar timbre, which found scope enough in Foote's familiar "Irish Folksong." These ladies speedily found favor with the audience, and I am sure Columbus would welcome a second visit from them.—The Columbus Dispatch.

The New York Ladies' Trio is a most satisfying concert organization, and was received with marked favor by the audience; in fact, their work was probably better appreciated by the majority of the mass of people congregated in the great barnlike auditorium than that of Rosenthal himself. But they are one of the many—so to speak—in the concert field, and Rosenthal is one of the few. But let us be thankful for Rosenthal under any conditions; that the Arion Club made it possible for us to hear him is to their credit and to our pleasure and profit.

The New York Ladies' Trio made a very favorable impression, receiving hearty applause and persistent recalls. They are each and all artists, with fine technical equipment and more than usual musical feeling and intelligence. Their ensemble playing was what might be expected of such a combination, with the added advantage of long continued practice together. Their interpretation of the Godard trio was scholarly and pleasing. It would be a pleasure to hear each in solo numbers, but that must be reserved for another time. The cellist, Miss Flavie Van den Hende, a young Belgian, in the Godard Berceuse and a Tarantelle by Popper, displayed talent and technic of a high order; her tone is rich and vibrant and her playing characterized by intense yet refined feeling and expression. In response to a hearty encore she played with fine effect the "Simple Aven" of Thomé. The "Irish Folksong," by Foote, just now such a favorite with contraltos, was written, it seems, for Miss Carllsmith, the vocalist associated with the Ladies' Trio. It was sung by her last evening with trio accompaniment, also arranged by the composer. Miss Carllsmith has a voice of remarkable strength and depth, which seemed to impress the audience very favorably, as they insisted upon a repetition.—The Ohio State Journal.

The New York Ladies' Trio, consisting of Miss Becker, violinist; Miss Van den Hende, cellist, and Miss Schiller, pianist, played the pleasing Godard trio, op. 72, in a manner that well revealed their individual musicianship, and the excellence of their ensemble. The three parts were exceedingly well balanced throughout, which made one feel instinctively that the three players understood each other thoroughly.

Miss Van den Hende later appeared on the program as soloist. She has temperament and much of it; also an abundance of technic, which enabled her to draw from the cello a beautifully mellow and winning tone, such as we have seldom heard here. She gave a thoroughly satisfying and artistic interpretation of her two solos, adding as an encore a "Romance," by Thomé.

Miss Lilian Carllsmith has a passionate and rich contralto voice that in the lower register, however, is of a rather harsh quality. She had an excellent conception of the "Irish Folksong," by Foote, which was written for and dedicated to her, and which has been heard here before several times. Her interpretation of it, together with the trio accompaniment, made a most effective number. She was enthusiastically recalled and responded with a repetition of a part of it.—The Columbus Press-Post.

Madame Carroll Badham has filled acceptably important engagements the past season. Her services are coming more and more in demand.

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Third Section.

THE Third Section of THE MUSICAL COURIER National Editions will appear the early part of the coming month. The forms are now closed with the exception of the news and regular correspondence to form part of the regular edition.

Bound Volumes of the First, Second and Third Sections, in one cover, may be had on and after May 22; price, \$5.

THE daily press Saturday and Sunday contained this paragraph: "Paderewski has written to his representatives in this country that he will sail from Europe on October 18 next by the liner Teutonic for another American tour."

This news is no news. In our Berlin letter, several weeks ago, Mr. Floersheim outlined Paderewski's tour in this country.

SAID Mr. Finck in last Saturday's *Evening Post*: "A correspondent suggests that it would be interesting to have Wagner's symphony performed in New York as a novelty. The symphony was performed here years ago by Anton Seidl, but, being a juvenile effort, it is hardly of sufficient interest to warrant a repetition."

We differ with the above. While the C major Symphony of Wagner is not a masterpiece, it nevertheless is an interesting work, full of Beethoven's influence. Let us by all means have another hearing of it.

THE last explanation of the way in which the Ludwig-Wagner letters came to be published is as follows: When Richard Wagner was driven from Munich by court intrigues he was in fear of a police investigation of his rooms and papers. The letters of King Ludwig were therefore confided by him to a friend, and this friend, as his relations with Wagner were well known, in turn began to fear a police search, and handed the original letters to a third party. This latter made a copy of the documents, and this copy was passed about from hand to hand, and either it or some second copy fell into the possession of the Vienna paper *Die Wage*. The originals were later on returned to Wagner, and are now in Bayreuth.

HERE is a Von Weissheimer anecdote from his "Erlebnisse mit Wagner und Liszt." He was in Leipzig, and in the drawing room of Frau Livia Frege, well known as one of Mendelssohn's intimate friends. Being asked by her to play, young Weissheimer began with a Beethoven sonata, and on a request for more ventured upon the "Lohengrin" prelude.

"She became uncomfortable, fidgeted with her chair, till at length came the question: 'Pray, what is it you are playing?' When I told her, she sprang up, went hurriedly into the next room and said to those present, so loudly that I was obliged to hear, 'Well! how dare this young man desecrate my drawing room with Wagnerian music!'"

IN the Philadelphia *Evening Bulletin* last week occurred this startling news:

"Patti is arranging an engagement for a concert tour in the United States.

"A correspondent saw the radiant bride in London as she was returning from her honeymoon tour. She looked bright and happy and said she intends

to leave for Craig-y-Nos, where she and Baron Cederstrom will remain until June. Then she will start upon a concert tour, singing in London and the provinces until autumn. The American tour will follow, if satisfactory arrangements are made."

Why shouldn't the Baroness Cederstrom re-visit us? The country is sadly in need of her, and the children are crying for her. With Lilli Lehmann and two or three other winded singers vocal art in America will brighten up next winter. The United States is fast becoming an asylum for superannuated singers.

THIS was in the London *Daily News*:

Once more the rumor—almost a perennial one—comes from Genoa, where Verdi and Boito have lived for some little time past, that the aged composer is at work upon a new opera entitled "King Lear," to a libretto by Boito. He is said in this to have gone back to his earlier style of the "Traviata" period. But, until officially confirmed, such reports must be accepted only for what they are worth, although it is only fair to add that long before the production of "Otello," and afterward of "Falstaff," similarly circumstantial reports, though semi-officially contradicted, turned out to be quite true. Nor will the opera, even if it be given to the world by a veteran of eighty-six, quite establish a record, for Auber was a year older on the production in Paris in 1869 of his opera, "Rêves d'Amour."

THE *World* last Sunday contained a letter from Emma Nevada, in which she describes her recent unpleasant experiences at Seville, Spain. Dr. Palmer, her husband, also adds his opinion of the affair. Now that the thing is safely over and done with it strikes the unprejudiced observer that it was altogether a foolhardy enterprise to appear in a semi-hostile country. Officially the war was hardly over, and Americans visiting Spain will be made to feel for a long to come the rancor of a conquered people. American singers ought to realize now the skin-deep affection we are offered on the Continent. If a Spanish singer had been hissed in New York or in Oshkosh what a howl of indignation would have arisen in the European press! "Savage Americans," we would have been called. After all, where is your Spanish chivalry, now?

THEY are still wrangling over the question of a national opera in England. A regular controversy is going on in the columns of the *London Times*, in which some well-known critics and composers are engaged. A. S. Herbert thinks the thing can be accomplished by spending \$10,000, instead of the quarter of a million pounds first suggested by Villiers Stanford. He wrote:

"Instead of asking for nearly a quarter of a million of money, let those gentlemen who are pushing the petition to the county council and who are some of them wealthy men establish a repertory of opera in English by investing the more modest sum of £2,000 in translations of the following ten operas: "Nozze di Figaro," "Don Giovanni," "Flying Dutchman," "Carmen," "Faust," "Lohengrin," "Tannhäuser," "Tristan," "Meistersinger" and "Fidelio." If they will do this, they will combine sound business with sound philanthropy and convince the public that they speak that they do know and testify that they have seen. In the meantime, I say it deliberately, but with great regret, many promoters of English opera schemes are as far from a right appreciation of what opera is and can be as some of the minstrels in the Wartburg were in regard to 'der Liebe reinstes Wesen.' They fail to see that in an opera the elements of poetry and the drama are nowadays as essential as the elements of music. And it is this short-sightedness of many English musicians, with their persistent insensibility to the equal rights of poetry and

the drama in the operatic partnership, which has misled managers and deterred them from spending money on good texts."

He then goes on to say that when opera in English is on a paying basis it will be time enough to discuss which are the best operas. The main thing is to get the craft afloat, to get up steam enough to propel it. Here in America, and at the American Theatre, we have made a beginning. The later Wagner in English will come in due time. Missionary work is being accomplished and thousands of persons being made acquainted with music that a few years ago would have been voted dry and classical. At all events sincerity and not humbug is the keynote of the Castle Square Company. You can't say the same of Mr. Grau and his circus troupe.

THE NEXT SEASON.

FORECASTS of the next operatic season under the management of Mr. Grau are beginning to appear with the leaves of spring. The *Evening Post* reports that the advance sale of season tickets is so large already that the house may be sold out long before we have to face another season of old works, no rehearsals, poor orchestra, shabby scenery and queer casts, such as we have just survived. If—there is, we all know, much virtue in an if—this consummation so much desired by Mr. Grau takes place, and if Mr. Grau experiences a change of heart, he "ought to produce half a dozen new operas next year." What a manager ought to do and what a manager will do are unfortunately two very different things. A manager ought to manage his company, and not let his company manage him. A manager ought to insist on due rehearsals, which Mr. Grau does not. He ought to organize a decent orchestra, which Mr. Grau does not. He ought to spend a few dollars on stage carpenters and scene painters, which he does not do. He ought—but why go on? He ought to produce novelties, of course, but will he? It is all nonsense to say the public tabooed novelties. The public this season had no chance to taboo or not taboo novelties, for none were produced. Then, again, there are novelties and novelties. There are real novelties—new works produced for the first time—and the so-called novelties, which are really resurrections of old favorites in Europe, not as yet given in the Metropolitan Opera House. The first class of novelties we need not expect to have an opportunity of expressing a critical judgment upon. As to the French and German works, of which residents of New York have no New York-gained knowledge, there is room for considerable doubt. Years ago "Le Roi d'Ys" was solemnly promised to be performed, but the promise is not yet fulfilled. Mr. Grau, it will be remembered, appeared with the firm of Abbey, Schoeffel & Grau as reformers. They were to banish the old Stanton repertory and all its German works, and the De Reszkés were to "show how much greater French and Italian operas were than those of Wagner." Neither the old firm nor the new firm, nor the imported singers, have fulfilled this supposed engagement. Is there any reason to suppose the survivor of the defunct firm will next year live up to the promises of this year?

Mr. Grau's connection with other operatic ventures may possibly interfere with his production of new French works here. His London clientèle live within a few hours of Paris, and his fashionable subscribers, who really dictate his repertory, are always running over to the French metropolis, or staying for a night or two on their journey to or from the Riviera, and see all that the Grand Opera House presents. Hence they can dispense with reproductions of such works in London, especially if given in the style to which Mr. Grau has accustomed New Yorkers. We have not such a chance of making acquaintance with any of the genuine

novelties, and are anxious to see them. If Mr. Grau has really "corralled the public" for his next season, the *Evening Post* is right in saying "it will be safe to produce novelties, and the chances are that some of them will become favorites. Here is your opportunity, Mr. Grau. As for the singers, they, too, ought to, and probably will, welcome an enlarged repertory."

CROKER OR GRAU.

THE *Commercial Advertiser* slyly suggests that Richard Croker might be persuaded to manage grand opera here, he has the interests of Greater New York so much at heart.

"The present arrangement is not entirely satisfactory," it editorially remarks. "Foreigners come over here, sing a few weeks and go away laden with our gold. They frankly have little or no interest in the country beyond its paying power for song and acting. They do not settle down here and become good American citizens. They do not marry impecunious Americans and help support them. They do not even marry rich Americans and confer their titles upon them, to our everlasting glory when we come to count up our social assets. What marrying they do is rather informal, and often not conducted in such a way as to give our ministers or lawyers any fees."

"With Mr. Croker instead of Mr. Grau running grand opera another abuse almost certainly would be done away with, namely, the lavish employment of singers of foreign extraction. It is true there are some Americans among Mr. Grau's artists; but they are chiefly those who have been abroad to study, have acquired foreign habits and customs, and in a measure have become expatriated. And as for the operas themselves, none of them are by American composers. Were Mr. Croker in charge all this would be changed. The budding Wagners of Tammany with grand operas up their sleeves would be given a chance to produce them. It is true they might not, just at first, quite equal the masterpieces of other lands; but give them a show, protect them a little, encourage them to come out and blossom, bring them beneath the helpful notice of the music critics of our papers, prove to them that 'there's money in it,' that they will be given an opportunity of demonstrating their worth against the pauper opera composers of the effete monarchies of the old world."

As comical as all this is, we venture to assert that if Mr. Croker did take hold of the opera the American singer and American composer would have a chance. Has he not already shown a decided leaning toward the American singer? Better Croker than Grau, even if the scene shifters would be sachems!

THE CLOSE OF THE CIRCUS.

THE circus is over!

Gone are the dear old clowns, gone the trained monkeys, the trick donkeys, vanished are the ladies in glittering spangles who jumped through hoops and never hit the sawdust! The opera season of 1898-9 is ended, and the big, yellow circus building on Broadway has closed its doors for the summer. The benefit performance for Ringmaster Maurice Grau—he used to be Moses Grau in the old libretto days—was given last Friday night at the Metropolitan Opera House, and Barnum in his palmiest days of humbuggery and sensation-mongering was completely outdone.

Just look at this program, as first announced, at this musical mush! Romeo et Juliette, act two; Tristan and Isolde, act two; Intermedé Musicale—whatever that vague title may mean; Le Prophète, part of act four—part of act four, mind you! Tann-

häuser, act two, and La Traviata, act one. Now isn't this a nice bill of fare for weak musical stomachs? Isn't this a nasty, indigestible mess of music? Yet at \$7 a seat, at \$5 a seat, at \$3 and \$2 a seat, the house was jammed to the doors, and nearly \$19,000 was taken in at the box office. This enormous sum went to poor Mr. Maurice Grau, who is so badly in need of it that when he came out on the stage to make his little speech of thanks he held his hat in his hand. Force of habit, we suppose.

Still there were disappointments. Sembrich didn't like the make-up of the program, and so developed a sore throat. Perhaps she disapproved of the gag law of the Grau régime and refused to sing. At all events, Marcellina of Galicia did not appear, and the fifth act of "Faust" was substituted, with Eames, Saleza and Plançon. No one was sorry, not even Emma Eames, who thus got the better of her dearest friend, and had the last word of the evening. An acid voice she has, and her mannerisms are hopeless. She has no future. Let us consider the program critically, let us see, after making due allowances for the fatigues of a trying season, if this much vaunted company is really the constellation of stars the newspapers pretend it to be. Heavy advertising bills have a soothing effect on the nerves of the business managers of our local dailies, and so the critics this past season have had to praise unstintedly the bad singing of the stars, the wretched chorus and the absurdly inefficient mise en scène.

Romeo and Juliette, act two. This saccharine bon-bon of Gounod—a work that an American composer would be ashamed to acknowledge, so ruthlessly is Shakespeare handled—was illy sung by Suzanne Adams and Saleza. Suzanne, who is plain Susan down East, and a girl of Hebraic descent, has everything to learn. Her voice is pretty, but in the Castle Square Company she would be put in the chorus, to know how to conduct herself on the boards. She has no stage presence and absolutely no dramatic aptitude. In a few years her voice will be ruined, her tone production is so vicious. Saleza is a tenor with a reedy, nasal organ, which he forces abominably. He, too, has no stage appearance, and is an awkward actor and lover. The rest—Djella, ridiculous voice; Bauermeister, antiquated years ago; Meux and Vanni, not worth mention. The scene went off stupidly.

Tristan and Isolde, act two. Shades of Wagner! Imagine the great composer revisiting the earth to witness such a maltreatment of his masterpiece, which was sandwiched between Gounod's slop and a cheap Sunday night concert! Jean de Reszké's voice was all gone. He has grown too stout, and at his age the task of singing Tristan is too much. He "pumped" very hard, and his acting was as "wooden" as ever. Nordica's voice was rasping. She has sung too much this season—the craze for money again—and her Isolde has never seemed so commonplace, so devoid of heroic quality, so hopelessly dull. Her singing lacked resonance and passion. Bispham's Kurwenal was forced and melodramatic, while Marie Brema tried to eat the scenery and acted as if she had swallowed a double dose of the Cantharidic potion. Edouard de Reszké alone sang with power and without hysteria. After all, Wagner needs repose. Schalk conducted like an eel in search of wet grass. He has as much temperament as an empty gas pipe.

The concert was a dismal miscalculation. Mantelli, Schumann-Heink, Campanari and Dippel sang. Bispham didn't sing, and Van Dyck, too, developed a cold. His contract had expired, and he didn't see—sensible man—why he should work overtime for Maurice Grau. Schumann-Heink had all the success of the night, and chewed passion to tatters in the "Brindisi," which she shouted like a cow out on a lark. She made a speech in a foreign language, and was complimented by a few ninnies

on her "superb English accent." *O Tempora, O Mores!*

Another change of bill gave the mob in front some of "Die Walküre." Lilli Lehmann was painful to hear, and Dippel insignificant. The prison scene ended this absurd *charivari* and general artistic degradation. Everyone cried, "off" stage, and the "dressers" and stage hands were given 25 cents apiece as a testimony of the warm regard entertained for them by the visiting artists. Everyone then wept. Lilli Lehmann, in a moment of abandonment, gave her favorite piece of chewing gum to Max Hirsch, who broke down entirely and had to be carried to the box office. At 2:45 A. M. calls for Mr. Grau by the ushers and the Maurice Grau Company (limited) brought that gentleman to the footlights. He carried his hat—so as to be ready for emergencies—and made the following speech, which was reported by our trusty stenographer:

"Gentlemen and members of the Grau Stock Company—As there are no ladies in the house"—"Hear! hear!" came from some enthusiastic scrub ladies in the opera club box. "Mr. Hirsch, see that those artists are paid in full," remarked the *chef sotto voce*—"I may be permitted to remark that next season I will have three instead of one benefit, for which let me thank you in advance. The money cleared to-night, after I pay my costumer, Mr. Daisyon, and my wardrobe chief, is to be devoted, with the money I collect next year, to a fund for the erection of a home for Needy Librettists and Starving Operatic Managers. Dogs that pass in the night will be admitted, and for these Madame Eames will sing at a special benefit to be given next week in Philadelphia. In the interim let me thank you for your devotion to the cause. We hope to bury the American singer and the American composer forever next season. I also intend increasing your salaries, likewise my managerial commission. The prices for orchestra stalls will be increased to \$10. Americans are 'suckers,' and they say a 'sucker' is born every minute."

Cheers by the band drowned the remainder of this speech, which we believe was correctly reported by our stenographer. Perhaps it was not. Anyhow, we will not vouch for it. Mr. Grau thinks all this without a doubt.

And the next day the circus sailed for England, laden with American dollars, and giving us all the merry ha-ha! Next season they all return to do the same thing over again. Isn't it all a circus?

CRITICS AS PERFORMERS.

AN account of the lecture delivered by Mr. Henderson, critic of the *New York Times*, is published in the Boston letter in another column, and illustrates that it is possible even for those who are engaged in the thankless task of criticising public performers to fail when they themselves assume such roles. The practice of newspaper music critics in invading the field of public lecturers may prove a source of pecuniary income, but we doubt if it will strengthen them in the estimation of the very public upon which they must depend for their original vocation.

The moment Mr. Krehbiel, for instance, goes upon the rostrum he places himself in the position similar to that of a public performer, and he must expect the shafts of criticism to be leveled at him as he levels them at the players and singers (outside of the foreign opera, which he does not criticise, but merely commends). The question thereupon arises whether it is possible for his criticism to carry the same weight after he, in his own person, demonstrates that he is absolutely unable to do the very things he criticises others for not doing as he thinks or says they should do them. It is not suggested that a critic should be able to do what he criticises, but when critics challenge public criticism by illustrating in person that they

actually cannot do what is left as doubtful until that demonstration proves their incapacity to do it, it must weaken their influence.

Take the posing of the voice—voice placement as it is at times called. Mr. Krehbiel has been criticising it thousands of times, adversely in many cases, where poor, struggling, American beginners were demonstrating some struggling American teacher's efforts. Whenever Mr. Krehbiel speaks publicly he illustrates that in his case he is densely ignorant of how to handle the voice, a voice that is piping, high pitched, nasal and without a vestige of resonance and limited to about one and a half octaves. Any fair vocal teacher could place Mr. Krehbiel's voice so that he would be able to use the vocal cords properly and in breathing control his phrases. The modulation of his tones is limited to a giggle which would be repudiated by any teacher of elocution, and as to gesture and physical pose, attitudes and general delivery, it would first become necessary for Mr. Krehbiel to undergo a thorough course of training before he could make an acceptable début. When he spoke, some years ago, at the concert of the Russian Choir, at Carnegie Hall, he was whistled at and had to retire. When *THE COURIER* published this fact Mr. Krehbiel was offended, and yet Mr. Krehbiel as a newspaper man must applaud the publication of facts; as a critic he must indorse the practice of truthful criticism, and as a public performer he should humbly bow to criticism, as do the singers and players who are treated to his criticisms in the *Tribune*.

The point to be emphasized is the fundamental error made by music critics who criticise musical people in going before them, to be, in turn, criticised by them, for *THE MUSICAL COURIER* is, after all, merely the mouthpiece of the musical world, and is taking up this subject in response to numerous public demands to ventilate it. It is a public question, and it must be met, sooner or later, in an editorial manner by the leading musical paper of the world, which can no more avoid it than it can any other issue.

Mr. Krehbiel as a lecturer is a public performer. He cannot criticise himself, and his confrères would, as a question of courtesy, not criticise him no matter how flagrant his errors as a lecturer would be, no matter how fearful an exhibition he makes of himself. In return for such a questionable compliment (which logically carried to its conclusion means the annihilation of the truth and the emasculation of criticism) he does not criticise Mr. Henderson's acridulated vocalization, his twang, his weak voice, and the absence of all stage training. This mutually deferential attitude of the critics is equivalent to a dislocation of the real facts, and permits the public to believe that the vicious system of elocution is really the proper method, and among those who know better it places the leading daily critics in the position of being tyros in matters in which the public believed them to be authorities.

How can Mr. Krehbiel or Mr. Henderson expect musical people who heard them lecture to accept their criticisms for or against a singer as valuable when they prove absolutely that they have never been successful in emitting one pure, healthy, normal tone for the public ear. They are supposed to know a great deal about the voice; the moment they speak they have no voices, and they are unable to prove why they have no voices, and consequently they must be unable to prove why others cannot sing, particularly when they cannot even speak publicly.

We sternly protest against this deterioration of the standing of music criticism, the very foundation of music journalism. It is the function of the critic to listen, and then to publish his impressions. To leap upon the stage and enter the arena of the performers and to agree upon a suppression of criticism in this one instance while continuing it in all other instances is, to say the least, an offense against a true appreciation of ethics, leaving aside entirely

the absence of the genuine æsthetic spirit that revolts against the public performances by novices and untrained persons. Mr. Krehbiel and Mr. Henderson should take courses in vocalizes; voice placement, of course, first, then enunciation, elocution, public declamation, oratory generally, and many other features of training necessary for a successful appearance upon the rostrum, but in the meanwhile they should abandon criticism, for the two functions are antagonistic, and their conduct, from a personal point of view, is in bad taste.

WHY.

IN the *World* of Sunday the following editorial appears, bemoaning the scarcity of great singers:

WHY ARE GREAT SINGERS SO SCARCE?

A great deal is being said about the largeness of the rewards of the little group of sweet singers who make possible the splendid productions of opera in the cities of America and Europe. But is not the fact just the reverse?

Consider the great demand for great singing. Consider how many millions of human beings in America and Europe can sing. Consider how many thousand sing well and strive for years upon years to perfect their voices so that they may make a creditable performance. Then consider that out of all these thousands less than a score are found who are able to sustain the great parts in the grand operas.

In no other art is there the opportunity and the encouragement that there is in the singing art. Yet in no other art do so few survive in proportion to the number who have talent—so very, very few achieve great reputation. Why?

There are thousands of great singers in this world of music. Two hundred and more opera houses on the continent of Europe give constant performances of old and new works to the complete satisfaction of millions of intellectual people, who consider the study of music a necessary accomplishment, and are regaled with the classics and the latest productions of the living composer. There are many concert singers in addition who never appear on the operatic stage.

Few of these singers are known here by the public, because the operatic ring at the Metropolitan prevents their engagement. That ring, after having driven the prices of salaries up into hundreds of thousands of dollars—nearly three-quarters of a million—proposes to continue in control. Only the old singers, whose voices are a thing of the past, are known by the public, and insist upon constant re-engagement, and a new singer with talent is not admitted. The old Lehmanns, the old De Reszkés, the old Maurels, the old Mantellis, the old Plançons, are always on hand, and they are here and there supplemented by a few other old war horses like Van Dyck and others to complete the old outfit.

It is, of course, idiotic to conclude that in those two hundred and odd opera houses of the Continent no good singing is heard, because the young singers with voices are singing there, while here, where the old singers are, the only good performances take place. If we draw our great singers from Europe, Europe must be the home where the great singer is cultivated. The fact that for the greater part of the year those old singers are here proves at once that Europe has no use for their services.

As an instance let us quote the fact that the *Lamoureux* project of giving "Tristan" with the two De Reszkés, in Paris, has fallen through because the money to be paid for the performance could not be raised. These two men when they sing here get 15,000 francs a night; in Paris they get 1,500; \$3,000 to \$300. Jean de Reszké claims that he might not return to this country. It is safe to bet on his return, for on the continent of Europe his income would not amount to as much in five years as it does here in five months. He never will voluntarily remove his grip from the Grau schemes in London and New York.

The performances here are such as would never be tolerated on the Continent, for they are devoid of artistic balance, constituting merely star produc-

tions, without ensemble, without chorus, without orchestra and without criticism. Most of the critics are on friendly personal terms with these old singers and have been the recipients of gifts, presents, household adornments and other attentions which friends cannot reject when proffered. Not one of these old singers can show a diamond received in return from one of the critics. The critics make from \$40 to \$60 a week; the singers from \$400 to \$600 an hour; how can they expect diamonds from the critics!

Such a state of affairs would never be tolerated in European opera houses. The people would revolt; the managers would be ousted. But there are plenty of great singers, nevertheless.

WAGNER IN MADRID.

AN announcement of the Royal Theatre of Madrid has provoked the wrath of Cosima Wagner. The Spaniards, in spite of all their late experience, are resolved to have a "Nibelungen Ring" cyclis, and the theatre in question has issued an advertisement for six performances of the cyclis of four music dramas "by the company and directors of Bayreuth." The prices of admission have been raised very high. A box for all six performances will cost 761,250 pesetas for one performance of the cycle, 150,875 pesetas, in addition to admission fee of 10 pesetas, for each person at each performance. Visitors will be personally conducted to this new Bayreuth by the Cooks. All this has roused up Cosima Wagner, who is satirical over the Spanish claims to possess the Bayreuth company. She writes: "In Bayreuth, as in all other theatres of the world, the artists are engaged who seem best suited for the season in question. Often those to whom this mission is confided make a good stroke; often, again, the theatre is profaned by screamers. If tenors (be they good or bad) have once sung in the theatre founded by Richard Wagner (whom death prevented from carrying out his plans), they write on their cards 'Bayreuth Artist,' yet this addition, which some years ago had some meaning, will soon have the same value as the title of Prince before an Italian name, for, according to a writer of beautiful Spain, everybody who plays a barrel organ has a noble title.

"Excuse my troubling you, but it must be repeated that Bayreuth stays at home, that is, Bavaria."

Nevertheless the Madrid Concert Society is carrying on a genuine Wagner propaganda. At a late performance of this organization, under the direction of Herr Zumpe, the program contained the overture to "Iphigenia in Aulis," with Wagner's finale, "The Entrance of the Gods to Valhalla"; "Siegfried's Rhine Journey," the prelude to "Parsifal," the "Faust" Overture, and the Funeral March from the "Götterdämmerung." The conclusion was the prelude to "Tristan," Isolde's "Liebestod" and the "Tannhäuser" March. The whole concert was a great ovation for Zumpe, whose fire, swing and inspiration, giving the pieces their whole tone color, their whole expression, their whole delicacy and refinement, aroused the wildest enthusiasm.

Zumpe has received an invitation to go to Vienna, as successor to Hans Richter, but the Madrid journals express a hope that he will remain in Spain. The Queen Regent gave him a private audience and bestowed on him the order of Charles III.

Carl Bernhard sang last night in "The Creation," which was given in Brooklyn under the direction of Hermann Spielter.

A delightful musicale was given on Thursday evening of last week at the home of Mrs. B. Howard Haman, 1511 Park avenue, Baltimore, Md., at which Mrs. Charles Morton, soprano, and Miss Amy Robie, violinist, assisted by Mrs. Duer, contralto, gave a program of Jensen, Pache, Vieuxtemps, Wieniawski and Clayton Johns, before an interested audience. Miss Florence Giese and Joseph Pache, director of the Oratorio Society, were the accompanists.



Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeoning of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade;
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishment the scroll,
I am the master of my fate;
I am the captain of my soul.

—WILLIAM ERNEST HENLEY.

JOSEFFY PLAYS IN RECITAL.

RAFAEL JOSEFFY played at the Academy of Music, Philadelphia, last Wednesday afternoon. It was a piano recital, and as I had not for years heard this great artist without an orchestra at his back, I went to the City of Tall Spires and heard him play the following program:

Sonata in F minor, op. 5.....	Brahms
Two intermezzi.....	Brahms
Ballade No. 4.....	Chopin
Mazurka.....	
Berceuse.....	Henselt
Etude in B flat minor.....	
Minuet.....	Rubinstein
Polonaise Fantaisie, op. 61.....	Chopin
Sonata in G major, op. 37.....	Tschaikowsky

In writing of programs some time ago the advisability of an artist selecting an idiosyncratic one was dwelt upon. I urged the pianist not to worship at the shrine of the conventional, and adduced this Joseffy scheme as an evidence of a man who knew how to pick out for himself that which fitted him as doth the paper of comparison on the wall of simile. Two sonatas! Why not? The Brahms and Tchaikowsky are poles apart—two separate parishes wherein the soul of each composer has been sedulously cultivated. The F minor you know; the G major you may not. Both are works worth studying; yet one is for the piano; the other—what shall I say? A *concert sans orchestre*, to use Schumann's happy, but misleading phrase.

Notice, too, Joseffy's color scheme, his adjustment of tonalities. F minor, then an Intermezzo in E, followed by one in C. There is the Brahms group. F minor again is heard, but the tonality of Chopin is not quite the same as Brahms. Lydian and Doric. Follows this a Mazurka in F sharp minor. Rather uncomprising a leap, is it not? Then B flat minor—we are moving up the scale—with a return to A flat and G major. Darkness modulating to gayest sunshine is in this *pose* of program.

Joseffy was in good spirits at the matinee and read the first movement of the Brahms Sonata in anything but a cryptic or restrained manner. It was broad without being burly, and its inexorable logic, stately lines and rather reserved eloquence were clearly indicated. The slow movement was beautiful. No other word can be used. Beautiful in tone, in color, in delicacy, in sentiment. Of old I called Joseffy an artist of the Beautiful. He is still an artist of the Beautiful. Time has not filched from him his illusions. He sees beautiful shapes, gentle shapes, and the inner harmonies of the finely poised soul. His playing is not orchestral, for he plays the piano and plays it as no one else. One may not say of him that he thunders like Rubinstein or whispers like De Pachmann. It is only necessary to say that Joseffy plays. He is alone. He will found no school, leave

no disciples. The outward vesture of his style may be hinted at, although that in the main is unapproachable, but the magic, the flame that so sweetly, so subtly burns within the walls of the clay we name Rafael Joseffy—ah! these are his own peculiar possessions. Never the oracle uneasily stirring on his frantic tripod, never a prophet of evil, Joseffy's aloofness is sometimes Olympian. He dislikes the "grand manner," yet the essential nobility of his style haunts. He is objective; his personality is sometimes too rarefied for dramatic vigor, yet he is very earthly, very sane, and even sensational—in the better sense of the word—in the Tschaikowsky Sonata.

But, to the program. The Scherzo was the surprise. I am not in sympathy with an athletic reading of this Mendelssohnian bit. Instead of mass Joseffy gave us line—but, shades of Beardsley, what a line! Such elasticity, such a *staccato*, spiral, such misty perspectives! When the *Rückblick* was reached I knew to the full what a piano touch meant. Not merely a sensuous ripeness, not a bigness, not a prettiness, nor yet sweetness, but all these and a perfumed stretch beyond. Have you ever noticed a single note of fleecy whiteness floating in a sky of summer blue? Ah! I have the word now; it is a banned one but it serves. It is "celestial." Joseffy's touch in this retrospect of Brahms is celestial, and heaven knows he is no angel. But he sometimes plays like one. The last movement, never an exhilarating one, is quite another piece in the pianist's hands. It is not taken too slow and the subsidiary themes are given almost a pastoral character. Lovely sonata, lovely music, lovely piano playing!

The Intermezzo from op. 116 and 119 he has played here before. In E—a poem full of musing and chastened melancholy—and C—a well spring of joy—these numbers are masterpieces in little. It remains for Joseffy to interpret them. When the Chopin group was reached I held my breath. I am a fanatic. The F minor Ballade is one of my most darling fetishes. If through the phenomenal logic of a critic or by reason of some disease of the cortical cells I should ever cease to love this Ballade, then let gracious Death open its portals and receive me. I will say *Nunc Dimittis*. I have not heard the Ballade in public for many years. Who played it last in New York—De Pachmann, Paderewski or Berthe Marx-Goldschmidt? It is difficult, technically; it is difficult to interpret. Be not deceived, O little Brother-to-the-Pedals, by the nocturne-like plaint of the beginning. The fountain broadens into a brook, empties into a lake and presently is a roaring river. The coda is thrilling. And how this virtuoso plays the work! What weaving magic in the introduction! Even those three octave G's sound unlike any other pianist's, either in heaven or hell—I mention the first out of pure deference to religious prejudice; in the latter abode all good pianists abide eternally. Joseffy has a human voice. His fingers are ten voices, and they sing, sing as do the morning stars after supping on the brilliancies of infinite space.

The Henselt numbers I cared least for, although the Etude is a favorite, but coming after the coquettish, *triste*, tender and capricious mazurka, they seemed a trifle artificial. Henselt is a German who fell asleep and dreamed of Chopin. The Rubinstein Menuet with its modish antique air was a contrast and a relief, for the atmosphere was too heavily redolent of Henselt. Of the Polonaise in A flat—the seldom heard Fantaisie-Polonaise—I could write a volume. It is hardly for the larger spaces of the concert hall. Its moods are too intimate, its general texture of a cobweb fineness. Who was it that called this Polonaise Chopin's happiest work? The happiness is of the sort that is manifest on the countenance of those condemned by an incurable malady. There is—for me—veiled madness and an *idée fixe*. The feverishness of the close must have deceived the English critic who made the suggestion. For encore Joseffy played the F minor "Moment Musical" of

Schubert. His playing of the Polonaise gave us glimpses of the potentialities of the instrument. In a time when technic is the common property of all, when your cook has good octaves and the gasman can trill on the meter, it is a consolation and a privilege to listen to this aristocratic artist for whom art is a religion, not a pastime. I am no lover of the democratic formula that all art to be great must be comprehended by the million. That smacks too much of Tolstoi and Kipling. There are still a few sun smitten altitudes unhaunted by the commercial tourist of art. Joseffy has reached one. He is the supreme peak in piano playing at this end of the age. And not by virtue of his overwhelming technic, nor yet because of magnetism or of his poetic interpretations, but in consequence of the admirable distribution of all three elements in his artistic nature. His intellectual phrasing, his supple mechanism—he plays the piano from his toes up—his personal charm, all these are blended in such happy proportions as to produce a sum total that is irresistible. So the externals of his playing are stamped Joseffy, so his slightly austere attitude to the classics is Joseffy, so his surprising grasp of the sympathies of his audience is Joseffy-ian. His performance of the Tchaikowsky Sonata was a surprise to those of us who were hardly prepared for such realism. The work I have written of at length. It is very broad, very fiery Slavic, and suggests Schumann. Not "pianistic" in the Chopin or Brahms sense; in a strong grasp it may be molded into most resolute music. The first movement is a trifle Meyerbeerian. The slow movement is charming, the scherzo swift and light, and the finale very brilliant. It was quite like Joseffy to take up a composition the materials of which did not at first seem promising. But he has made it all his own, and to-morrow evening at Carnegie Hall the Sonata will be played for the first time in New York. I believe the program above is to be adhered to, with the faint possibility that, in stead of the Fantaisie-Polonaise, Liszt's B minor Ballade may be substituted.

The note of poignant pathos is absent in Joseffy's playing—his life has been too triumphant. He never, like Donner, smites from his anvil rainbows that glitteringly arch into Valhalla. He woos you, entraps your senses and, having your soul captive, unfolds for it miracles of beauty. No one need fear that the rare art of playing the piano nobly will be forgotten while Joseffy lives.

Someone writes me from Toledo asking if Frederic Boscovitz was ever a pupil of Chopin. I am sure I don't know. I believe Boscovitz—who is a cousin of Joseffy and an excellent artist—did play as child for Chopin and I do know that he was a pupil of Liszt, playing for the master at Vienna and at Weimar.

E. H. Sothorn is to play "The Sunken Bell" of Hauptmann next season. The translation is Charles Henry Meltzer's. It is bound to be poetic and faithful.

Herr Blumenthal, the director of the Lessing Theatre, in Berlin, once had great misgivings regarding the success of his new piece, "Zum Weissen

Roesse." One day, when he was nearly ready to throw the manuscript aside, his wife, who did not share his opinion, said to him: "If I had only 20 marks for every 1,000 it will bring you I should be quite content." "All right, you shall have them," said Herr Blumenthal. "Zum Weissen Roesse" ("White Horse Inn") met with an immense success. Every night the frau director went to the cashier and levied on her 20 marks per 1,000. On one occasion, after the piece had been running some months, bad weather caused a falling off in the receipts below the 1,000 marks, and consequently Frau Blumenthal was not entitled to her 20 marks. "How much have you taken?" she asked the cashier. "Only 997 marks," was the reply. "Well, give me a seat at three marks, then," said Frau Blumenthal, laying down the coin. "Now you have 1,000 marks, give me my 20." She got them.

In the "Fragments of an Autobiography," recently published, Felix Moscheles gives this anecdote to illustrate the jealousy of Meyerbeer:

Rossini was going along the Boulevards with a friend, when they met Meyerbeer and exchanged cordial greetings.

"And how is your health, my dear maestro?" asks Meyerbeer.

"Shaky, *cher maitre*, very shaky. My digestion, you know, my poor head. Alas! I'm afraid I am going down hill."

They pass on. "How could you tell such stories?" asks the friend. "You were never in better health, and you talk of going down hill."

"Ah, well," answered Rossini, "to be sure—but why shouldn't I put it that way? It gives him so much pleasure."

A Polish woman playwright has written a play with Chopin, George Sand and Liszt in it. How rash mortals do tempt the irony of the gods!

At a dinner table the other evening it was remarked that no one seemed to know the Christian name of the new president of the French Republic. "We used to hear," said a guest, "of Jules Grévy, Casimir Perier, Sadi Carnot and Félix Faure, but no one seems to know the Christian name of M. Loubet." "Oh, I know it," said an ingenuous young lady; "I've read it several times. It's 'Conspeuz.'"

In discussing the poetry of Schlegel, says the *Conservative Review*, Heine said: "The violin player Solomon, who gave lessons to George III., once said to his royal pupil: 'Violin players are divided into three classes; the first class comprises those who can't play at all; the second those who can play badly, and the third class those who can play well. Your majesty has already reached the second class.' Does Her Schlegel belong to the first or second class of poets? Some people say that he is no poet; others that he is a bad poet. I know, at least, that he is not a Paganini."

Heine's own defense of his personalities is amusing enough. He says: "I have scratched many, bitten many and was no lamb; but, believe me, those admired lambs of meekness would conduct

themselves less piously if they possessed the teeth and claws of the tiger."

The French novelist, De Goncourt, records in his journal a conversation between himself and Saint-Beuve and Gautier concerning Heine. When Gautier had praised him highly, Saint-Beuve said angrily: "I am astonished to hear you talk so about that man—a miserable fellow who put into newspapers everything he knew about you—who ridiculed all his friends." "I beg pardon," said Gautier quietly, "I was an intimate friend of his and I had no cause ever to complain of him. He never spoke evil except of people whose talent he did not think much of."

* * *

Here is a Yiddish cradle song:

"Hinter Jankeles Wiegele
Steht a klar-weiss Ziegele:
Ziegele is' gefahren handlen
Rozinkelach mit Mandlen
Rozinkelach mit Mandlen
Sanen die beste S-chore,
Jankele wet lernen Tore,
Tore wet er lernen,
Briewelach wet er schreiben,
Un' an ehrlicher Jüd'
Wet er af tomid verbleiben."

Literature translates this as follows:

"Behind Jacob's cradle there stands a clear white goat; the goat has gone a-bartering raisins and almonds. Raisins and almonds are the best wares—Jacob will study the law, the law he will study, letters he will write, and an honest Jew he will forever remain."

* * *

Having recovered his health, dear old "Ruddie" Kipling has started in suing a half dozen of his publishers. He calls publishers "The White Poets' Burden."

On Tuesday afternoons, May 2 and 23, Mrs. Miltonella Beardsley will give her last musicales at the Knapp Mansion, Brooklyn. A picture of her talented little daughter Constance appeared in the *Commercial Advertiser* of a fortnight ago. This seven year old child is a remarkable pianist of natural growth, and has every prospect of developing genius.

Of Mrs. Jennie Ostrander, who has studied with J. Harry Wheeler, a Binghamton (N. Y.) exchange says: "James Whitcomb Riley, the poet, who lectured here last week, spoke more than flatteringly of the singing of the Cecilian Quartet and of Mrs. Ostrander's rendition of 'There, Little Girl, Don't Cry.' He said that he never had heard it better sung or given with more feeling. Mr. Riley's judgment is appreciated the more as the song is one of his poems."

Mrs. Elizabeth Northrop, the well-known soprano, numbers among her musical treasures an "edition de luxe" copy, bound in Russian leather, of a beautiful ballad, entitled "In Springtime," written especially for her by Otto Cantor, of London, and presented to her with the compliments of the Americans publishers. She is to make this song one of the features of her repertory, and will sing it at various recitals for which she has been engaged.

Julian Walker sang in a nearby city recently and with his accustomed success, as per following press excerpt: "Mr. Walker, soloist of Trinity Church, New York, who was present on this occasion, possesses an exquisite bass voice, under good control. He sang three well selected numbers, receiving a rousing encore each time. It is evident that he is also a thorough musician, as he plays the piano well." Mr. Walker has been engaged to appear as soloist at Chautauqua this summer and for the Maine Festival.

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For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

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ADMISSION DAILY.

A Plea for St. Louis.

ST. LOUIS, Mo., April 20, 1890.

Editors The Musical Courier:

At a meeting held yesterday of the local board of the National Federation of Musical Clubs selections from an article dated April 2, that appeared in THE MUSICAL COURIER, over the signature of "Florence French," were read and commented upon, and it was the sense of the meeting that the article worked an injustice to St. Louis, contained several mistaken impressions, and was particularly unfortunate at this time, when St. Louis is preparing to entertain the National Federation of Musical Clubs. It was not claimed that there was any intentional effort to belittle St. Louis or to make unsavory comparisons, but in matters of this kind intention goes for little so far as the impression made by what appeared in a musical journal, reaching large numbers of persons uninformed as to the real condition of things. It was not considered to be material, from a musical point of view, whether the mud in the St. Louis streets was 12 inches deep or only 11, and as far as the water is concerned it is certainly very much clearer and more wholesome now than it will be after Chicago shall have succeeded in dumping her garbage into the Mississippi River.

The following statement deserves comment: "The trouble about art in St. Louis seems to be the many factions who always run in contrary directions." Without saying anything about the construction of this sentence, its central idea is entirely mistaken. There are very few factions in St. Louis, and upon important propositions there is a remarkable amount of unanimity of purpose and action. Last year two women's musical clubs, the Tuesday Musical Club and the St. Louis Musical Club, united their forces in the present Union Musical Club, and during the past season worked in perfect harmony. Mrs. James L. Blair, president of the Morning Choral Club, which numbers sixty lady singers in its chorus, occupies a position upon one of the committees of the Choral-Symphony Society. Mrs. Charles B. Rohland, who is the chorus conductor for the Union Musical Club, is one of the most important workers for the Choral-Symphony Society. Ernest R. Kroeger, conductor of the Morning Choral Club, is chairman of the orchestral committee of the Choral-Symphony Society. T. L. Crawford, president of the Apollo Club, and Alfred G. Robyn, its conductor, have expressed themselves as heartily in favor of having the gentlemen of their organization become members of the reorganized Choral-Symphony chorus, and both are subscribers to its concerts. When a new music building was proposed meetings were held at which all of these organizations and a number of others were represented by their officers, and there was such a friendly interest manifested and such hearty co-operation promised that at this writing the building is in the course of being erected. At its formal dedication during the first part of next November the above mentioned organizations will appear upon the same program in conjunction with several of the leading local soloists. The above mentioned facts do not bear out the contention of your Chicago correspondent that "there are so many coteries striving for opposite effects." Instead, it is very evident that the most important among the musical people of the city are active in different fields and are all working for the general good of the art in the metropolis of the Central West.

The "prominent artist who has resided here many years," who is quoted as saying "there is no music in St. Louis," indicated his own epitaph when he said "I have my class and that is all I care about." Such a person is not qualified to tell whether or not there is any music in St. Louis or anywhere else. Music is an art and the loftiest flight of his intelligence does not come anywhere near its faintest apprehension. It is unfortunate that he has a class,

for it is certainly a case of the blind leading the blind, and all are making for the ditch. As there is always good in things evil, so is it here, for they will never be missed. Such a person is not a criterion by which to judge the musicians of St. Louis. As a rule they are fully as progressive as were those of Chicago before the advent of the Thomas Orchestra, brought there by the impending World's Fair and the musical visions which it occasioned. The other "artist" who is quoted as saying "There's too much music in St. Louis and it's no good; why not spend the money and bring Theodore Thomas here," displays so little judgment and knowledge of the situation that it seems strange that a great paper like THE MUSICAL COURIER should have quoted his brainless musings. St. Louis politically is a Republican city and believes in the protection of home industry. It also believes in the upbuilding of its local art and proposes to bring it about by local development and slow but sure assimilation.

Your correspondent said: "During the entire week while I was in St. Louis there was not one event of any importance." This may have been due to the fact that she visited St. Louis during Holy Week, a time not usually devoted to amusement. Those readers of THE MUSICAL COURIER who follow carefully the St. Louis letter written by the regular correspondent will soon be convinced that there is a great deal going on here of musical interest and merit, and that St. Louis is doing in its own way and to its own satisfaction those things which make a great musical centre and place it upon the firmest of foundations.

(Signed)

Mrs. James L. Blair,	Lizzie L. Reed,
Mrs. Philip N. Moon	F. Marion Ralston,
Mrs. W. S. Hardaway,	Mrs. C. S. Taussig,
Mrs. A. J. Knapp,	Mrs. Dean Cooper,
Grace Anna Taussig,	Mrs. E. D. Meier.
Ida H. Herf.	

Mrs. Fisk's Song Recital.

MRS. KATHERINE FISK, the popular contralto, will give a song recital at Mendelssohn Hall on Thursday afternoon, April 27, at 3 o'clock, for the benefit of the Metropolitan Hospital and Dispensary. On the program will be five Biblical songs by Dvorák, which will be sung for the first time in America. These were sung by Mrs. Fisk at the London Philharmonic, under the direction of the composer. Dvorák asked Mrs. Fisk to sing these Biblical songs the first time in public at the London Philharmonic, and came from Prague to London to conduct. Upon hearing Mrs. Fisk sing them he shook her by both hands and said: "Madame, they are perfect; I cannot make even a suggestion." Mrs. Fisk had three days in which to prepare them. Of these songs the third is especially fine and full of color. The first and fourth are also most interesting. The first phrase of the first song is wonderful in its description of the day of crucifixion. The piano parts are quite orchestral, and Mr. Lowitz, who will accompany Mrs. Fisk, does full justice to them.

For Tuesday afternoon, May 2, at 4 o'clock, Mrs. Fisk and Mrs. Gerrit Smith announce a musicale to be given at the Netherlands. The uptown hotels are becoming popular for this kind of entertainment, and without doubt this musicale will be one of the most successful yet given.

The beauty of Mrs. Fisk's voice, the warmth and sympathy which run all through it in grateful, touching little waves, the temperament and intellectuality which enter into all she touches, and her distinguished, womanly presence assure those who have never heard her, a musical treat to be long remembered.

Victor Harris leaves for Europe on Wednesday, April 26. He will remain abroad for several months.

Cornelia Rider.

In every season many stars rise in the musical heaven, many brightly, many dimly shining, some vanishing after a brief appearance and glitter. Only a few leave a permanent trace of their path in the firmament of art. Among the newly risen stars who by their radiance are in a position to be permanent Cornelia Rider certainly belongs. A daughter of the Stars and Stripes, she has, by her natural endowments and the patience and perseverance characteristic of Americans, attained a position where she must be reckoned among the eminent pianists of the present. The foundations of her pianistic training were laid in her own country by the best teachers, like William H. Sherwood, Joseffy and Fanny Bloomfield Zeisler.—Die Musik und Theaterwelt.

In the Beethoven Saal the American pianist, Mrs. Cornelia Rider gave a concert with the Philharmonic Orchestra. She chose for performance the A minor concerto of Schumann and the first of Tchaikowsky in B flat minor. In the first, at which I was present, the artist gave a performance worthy all recognition. Her artistically excellent play showed, besides a sure mastery of all technical difficulties, a deep understanding and insight into the spirit of the composition, and a beneficial absence of all grasping at effect, which displayed itself also in wise moderation in other respects.—Berliner Börsen Courier.

A new pianist, Cornelia Rider, presented herself to the Berlin public, and can boast of having, with her first appearance, aroused unusual interest. She found a well filled hall and general lively applause. Two of the greatest piano concertos, with the accompaniment of the Philharmonic Orchestra, formed the program, the A minor of Schumann and the B flat minor of Tchaikowsky. In both she proved herself equal to the technical demands and victoriously endured the struggle with the power of the orchestra, which is exaggerated by the acoustics of the Beethoven Hall. In a still higher degree, evidence of her talent was given by the clear comprehension with which she penetrated into these two works, so different and individually characteristics, and, by the truth of expression in her execution. As far as is possible to judge, after a performance with orchestra, we may assign to the concert giver immense endowments.—National Zeitung.

New Concert Agency.

CHARLES L. YOUNG, well known throughout the musical world, has opened a new musical agency in this city in Suite Nos. 819 and 820 Townsend Building, Broadway and Twenty-fifth street.

Mr. Young proposes to conduct the business of the agency on model lines, transacting his affairs directly between the artists and the sources of demand without any system of fees.

A list of the artists under his control will be published in these columns from time to time.

Miss Emma Diamond, one of the advanced pupils of Eugene A. Bernstein, will give a piano recital Tuesday evening, May 2, at the New York College of Music.

Flavie Van den Hende, the violoncellist, has been busy filling engagements in the towns of Central New York. Next Friday she will play in Detroit, with the Detroit Symphony Orchestra.

Miss Emma Heckle, of Cincinnati, sailed from New York for Berlin yesterday on the Kaiser Wilhelm der Grosse. She will remain abroad about six months and will visit France, Germany, Switzerland and England. In Berlin she will take a short course of study with Julius Hey.

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Mrs. Rawlins Writes.

P. O. Box 206.
DURANGO, Col., March 28, 1899.

Editors The Musical Courier:

I AM in receipt of one of your "form" postal cards, stating that an item of personal interest will be found in your issue of March 22, page 23. I cannot possibly conceive what matter of "personal interest" your paper can promulgate concerning myself, for I am unknown to Fame, though quite willing to become personally acquainted with the lady. Times are very hard here and 12 cents is "a consideration," but I hand you that amount in stamps herewith, that you may forward to me at once the said issue of your paper for March 22; being one of the "Daughters of Eve," I possess an inherited curiosity to view this mysterious item.

Now this postal card of yours came addressed to "Mrs. Bawllins." Great Heavens! is this meant for an inflection upon my voice? If this paragraph of yours refers to me as Mrs. Bawllins, I would notify you that such things are actionable; and if I had any voice at all I would, in case you have traduced my humble name so maliciously, at once begin suit for damages. But I have no voice at all, so I would not have any grounds for action. I am "only a player" on the "pianofortay." Of course, I think I am a good one; all people who are "only players" think they are "great." Don't know whether I am a "performer" or not, but guess I might do for the "performer" class.

In saying this I refer to the "pianoforte gamut," as follows:

Learner,	Performer,
Stumbler,	Virtuoso,
Pounder,	Artist,
Player,	PHENOMENON.

The question always is, "Where are we at?"

I have at various times seen copies of your esteemed publication, and would like to be a subscriber; but we—that is, ME and my husband—are down in the world just now, and we have a large and interesting family to provide for. My husband is a "composer," unknown to fame through his remarkable song, "Goose Grease," which is unjustly despised by an ungrateful and cold blooded public. I am asking him to send you a copy of this (ought to be) immortal lyric by the same mail which carries this letter. Please give the song a good "roast" and take the conceit

out of "S. N. Ilwar." Don't say anything good about it; say something awful bad, and then, perhaps, more people will buy it—just to see how bad it is. N. B.—We can't afford to pay for advertising. If you want to make any charge for "notice," you will have to open an account—and keep it wide open.

My husband also thinks he is a "poet," and has actually, through the too partial friendliness of a firm of New York gentlemen, just got a book of verses on the market. He is going to send you a circular of the book with this letter; if you feel able to send an order for one of the books he will get a commission on it, which will help to pay for this 12 cents in stamps you are now receiving.

ME and my husband have some beautiful "Music Poems" in stock, and we would like to work off some of them at reasonable rates. Do you buy "Music Poems?"—if so, how much do you pay an inch? or foot? or yard? If you buy them by the inch they'll be in long meter; if by the yard in short meter. To show you that we mean business in this proposition, we inclose herewith a specimen, "The Wail of the Scale"; we have better articles in reserve; if you want this one our price is "Vot you bleese, shentlemens." Remit by draft, money order or express.

Hope I shall have the pleasure of hearing from you anon; but "Bawl me no more Bawllinses!"

Very respectfully yours,

EVELYN BLANCHARD RAWLINS.

By the secretary, William Rawlins—"S. N. Ilwar."

THE WAIL OF THE SCALE.

They run me up, they run me down;
They cut me into sixths and thirds;
They twist me in all sorts of ways;
My torments are too great for words.

They make me sad by minor modes;
They make me like brave majors gay;
They make me soft, they make me loud—
I never can in quiet stay.

I'm always tumbling down or up;
"On the dead level" cannot be.
Oh! 'tis a hard and gloomy fate,
This constant run that worries me.

I long to be a solid chord,
Or like a bright arpeggio sail;
But I am music's dullest spot—
Only a poor, prosaic scale.

S. N. ILWAR.

New England News.

THE Milton (Mass.) Musical Society is holding its rehearsals every Monday evening.

Miss Elizabeth Bickford, of Greenfield, Mass., has an engagement for twenty weeks, commencing next September, with the Carroll Quartet.

The last of the trio chamber concerts at Hartford, Conn., by Isadore Troostwyk, of Yale; Mr. Schulz, the 'cellist, and Mr. Noyes, the pianist, has just taken place. These concerts have had an unprecedented success.

The concert given at the Congregational Church, North Conway, N. H., under the auspices of the church choir, assisted by Miss Marian Dean, Mrs. Geo. H. Shedd, and B. Carl Snyder, was of an order of excellence rarely found outside of large cities.

E. A. Parsons gave the first of three invitation musicales at Republican Hall, New Haven, Conn., last week. These musicales are devoted to "readings from modern masters," and the remaining two will be on the 27th of this month and the 11th of May. Mr. Parsons was assisted by Mrs. Ida Feutchwanger Asher, E. A. Leopold and Master Nathan Fryer. Mr. Parsons played the E minor Sonata of Grieg and a group of solos, which included four of MacDowell's new "Sea Pieces."

Those who took part in the vespers service at Memorial Church, Haverhill, Mass., were Miss Varney, Miss Perley, Miss Root, Mr. Merrill and Mr. Zinck. Organist, Mr. Varney.

The first concert of the Millbury (Mass.) Musical Association will take place at the Second Congregational Church. The soloists will be Mrs. H. M. Goddard, Mrs. George E. Lombard, Mrs. E. E. Howe, H. M. Goddard, Charles E. Lovell. E. E. Howe will be conductor and Miss Ida M. Sutton will be the pianist.

At Norwich, Conn., a musical was given at the Norwich Club, in which the Dannreuther Quartet and Mrs. E. R. C. Sleight, accompanied by Miss Melita Williams, participated.

Miss Lucie M. Benedict, of Hartford, Conn., has been engaged as contralto of the Second Collegiate Church, Lenox avenue and 123d street, New York.

The twenty-fifth concert of the Philharmonic Society, of New Britain, Conn., was given at the State Armory last week. The Philharmonic Society was assisted by the Choral Union, of Hartford, and the Boston Festival Or-



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chestra. Richmond P. Paine was conductor. The soloists were Miss Anna Lohbiller, soprano; Miss Blanche Towle, alto; Clarence Shirley, tenor, and Myron W. Whitney, bass. The chorus comprised nearly 300 voices.

The Music Club, of Greenfield, Mass., has just given its initial recital.

The final concert of the season by the Exeter (N. H.) Choral Union will be given on Wednesday evening. The vocal soloists will be Miss S. Marcia Craft and Everett Marshall Waterhouse, both of Boston.

Prof. George B. Chatfield, of Waterville, Conn., has accepted a most flattering offer to take the musical directorship of the State Normal College at Shenandoah, Ia.

The eighth and last concert of the series by the Boston Symphony Orchestra, in Infantry Hall, Providence, R. I., the seventy-third performance in that city, and the 1,687th by the organization, has taken place.

A large and very successful rehearsal of the Brockton (Mass.) Ladies' Chorus was held under the direction of Mrs. Nellie Evans Packard.

Willis E. Bacheller is to sing at Mrs. Kimball's recital in Waterbury, Conn.

The last regular meeting of the Beverly (Mass.) Amateur Musical Club was held, and the following officers chosen: President, Mrs. George L. R. French; vice-president, Mrs. William C. Hill, secretary, Mrs. Louis P. Baker, and treasurer, Miss Alice G. Smith.

The following is the program for the May music festival in Springfield:

Wednesday Evening, May 3.

Elijah Mendelssohn
Mrs. Wilson, G. M. Stein, Dr. Jackson, D. Ffrangcon-Davies,
Miss Clara A. Sexton.

Thursday Afternoon, May 4.

Suite in D, Prelude, air, Gavotte.....Bach
Concerto for violin, No. 1, G minor, op. 26.....Buck
Miss Olive Mead.
A Northern Romance, for orchestra.....Parker
Solos for violin—
La Captive.....Mrs. H. H. A. Beach
Mazurka in G, op. 26.....Zarzycki
Miss Mead.
Symphony No. 4, in B flat.....Beethoven

Thursday Evening, May 4.

Overture, Sakuntala.....Goldmark
Aria, The Monk.....Meyerbeer
Mr. Baernstein.
Chorus, The Waves Sweep My Breast (The Crusaders).....Gade
(For tenor solo and women's voices.)
The solo by Mr. Mockridge.
Solo, La Fiancée du Timbalier.....Saint-Saëns
Madame Brema.
Romance.....Widor
Orchestra.
Overture, Ruy Blas.....Mendelssohn
Aria of Adriano, from Ricioli.....Wagner
G. M. Stein.
Chorus from St. Christopher (à capella).....Parker
Aria, Onaway, Awake, Beloved! from Hiawatha's Wedding Feast.....Taylor
Mr. Mockridge.
Old Irish melodies—
Emer's Farewell to Cucullian.....
Battle Hymn.....
(Arranged and orchestrated by Charles V. Stanford.)
Madame Brema.
Dance of the Bayadères, No. 1.....Rubinstein
Candle Dance of the Brides of Cashmere.....Rubinstein
From ballet music to the opera Feramors.

Friday Afternoon, May 5.

Tragic Overture.....Brahms
Concerto No. 1, in B flat minor, op. 23, for piano.....Tchaikowsky
Madame Carreño.
Variations on the Austrian Hymn for string orchestra.....Haydn
Piano soli—
Impromptu, op. 90, No. 1.....Schubert
Etude de Concert.....MacDowell
Marche Militaire.....Schubert-Tausig
Madame Carreño.
Marche Française, from Suite Algérienne.....Saint-Saëns

Friday Evening, May 5.

The Swan and the Skylark.....Goring-Thomas
Cantata for solo voices, chorus and orchestra.
The Lily Nymph.....Chadwick
Dramatic poem for solo voices, chorus and orchestra.
Miss Maconda, Miss Edmonds, Mr. Mockridge, Dr. Jackson
and Mr. Baernstein.

The annual auction sale of seats for the Springfield mu-



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sic festival was well attended. The bidding for choice of seats was not so lively as on some previous occasions, but the premiums received above the regular price of tickets aggregated about \$125, or practically the same amount as last year.

The festival of the Holyoke (Mass.) Choral Union is considered by the directors to have been fairly successful. The guarantee is of \$1,000, but it is not expected that any large part of this will have to be used. The soloists and orchestra cost about \$300.

Edwin Hill Clark, of Chicago, Ill., has been elected president of the Yale University Glee and Banjo Club, and Dudley Stuart Blossom, of East Cleveland, Ohio, was chosen secretary.

Madame Von Klenner Gives a Viardot-Garcia Concert.

A THOROUGHLY enjoyable and entertaining musicale was given by Mme. Katherine Evans von Klenner at her studio, 40 Stuyvesant street, on Saturday evening, April 22. The program was made up exclusively of compositions by Madame Viardot-Garcia, which were sung by those of Madame von Klenner's pupils who are conversant with the French diction. One was astonished to see how remarkably the Garcia method is bringing out the voices of these young people. Madame von Klenner, it will be remembered, is the only authorized representative of the Viardot-Garcia method here, and those who are interested in the only correct school of singing extant can follow closely its practical demonstration at the Von Klenner studio, where the progress of the individual pupil may be traced. The voices are naturally all in a state of development, but they are being brought forward, made flexible and agile, and are gradually gaining in sonority. Add to this an excellent diction, the pitch well kept, intelligent interpretations, and you have some of the actual results of what the Viardot-Garcia method has accomplished in the hands of a skilled, competent and conscientious exponent.

The compositions have each a strong individuality. A rhythmical and poetic element dominates, and the brighter moods of life are daintily depicted. The songs are exacting, not so much from a technical as from a musical standpoint. Madame Viardot-Garcia is one of the cleverest arrangers; her arrangements of Chopin, Brahms, &c., are particularly apt. These are valuable additions to the musical world.

"La Dinderindine," a charming duet, was sung by Miss

Watt and Miss Travers. Miss Watt has a flexible soprano voice, which blends well with the sympathetic tone quality of Miss Travers. Miss Knapp's singing of the "Coquette" was one of the hits of the evening. Miss Creden, a younger student, sang "J'en Mourrai" with considerable feeling, and Mrs. Bulen and Miss Watt sang the duet, "Havanaise," with a dash quite captivating. Mrs. Bulen has her voice under good control, her staccato is clear and crystalline, while her runs are well executed. There has been a noticeable improvement in her work in the last few months. It is difficult to tell just what portion of the evening was most enjoyable, the work of each of the pupils contained so much individuality and merit, and they had each so evidently assimilated the method by which they are being instructed that there is not room for anything but praise; praise for the pupils, praise for the teacher and praise for Madame Viardot-Garcia, one of the most remarkable women of the century. The trio went so well that the audience redemanded it.

Some of New York's celebrated vocal teachers were present and they expressed themselves enthusiastically concerning the achievements of the method, teacher and pupils. This was the arrangement for the evening's program:

La Dinderindine.....
Miss Watt and Miss Travers.
Hai Luli.....
Coquette.....Chopin-Viardot
Miss Knapp.
J'en Mourrai.....
Miss Creden.
Havanaise.....
Mrs. Bulen and Miss Watt.
La Calandrina.....Jomelli-Viardot
Miss Travers.
Les Trois Demoiselles.....
Misses Travers, Watt and Creden.
Gentilles Hirondelles.....
Mrs. Bulen.
Bonjour, Mon Cœur.....
Le Rêve de Jesus.....
Miss Watt.
La Marquise.....
Grands Oiseaux Blancs.....
Miss Travers.
Les Cavaliers.....Brahms-Viardot
Misses Knapp and Creden.

William H. Barber, the pianist, gave a recital the afternoon of April 13 at the residence of Mrs. Wetherill, No. 119 East Twenty-first street, New York. He played compositions of Mozart, Beethoven, Mendelssohn, Schumann, Chopin, Rachmaninoff, Stavenhagen and Liszt.



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Florenza d'Arona.

HERE are more tributes from this successful teacher's artist pupils:

The "Stabat Mater" was given at Hartford Cathedral Sunday evening, April 7, Miss M. T. Murray being selected this year to interpret the solo soprano work. Artists of established reputations only having been engaged heretofore. Nordica having sang it last year, interest centred on Miss Murray, the solo soprano of the cathedral choir, when it was announced she was engaged. The choir of every church in Hartford, with the exception of two, were present, and the cathedral was crowded when Miss Murray's magnificent voice rose and fell in the grandeur of the "Inflammatus." Her success was stupendous; everyone in the grand chorus grasped her hand as she left the organ loft and poured praises and compliments upon her not easily wrung from candidates for fame in rival choirs. In the body of the church a number of people remained to get a glimpse of the soloist who had so charmed them, and the critics pronounced Miss Murray as satisfactory an artist as had ever been chosen to interpret the work. Last Tuesday Miss Murray sang at a concert in New Haven, Conn., meeting with such success that she was engaged immediately for two concerts there on May 9 and 15. At a concert at North Brookfield, Mass., March 6, she sang Gaul's "Holy City." The press unanimously praised the method and style of her singing, and she was re-engaged to sing there at another concert on the 10th prox.—MUSICAL COURIER.

When will America realize what they might claim in the possession of Mme. Florenza d'Arona. It was a fortunate day for me when I discovered her.

S. CHRISTINE MACCALL.

21 Kearney street, Newark, N. J.

Miss MacCall's voice is magnificent, of a phenomenally rich, mellow quality, with an upper register full, clear and round, and the lower notes equally ringing and clear. She is a fine reader and her voice is under perfect control.—New York Herald.

The solo by Miss MacCall reflected much credit on the singer for her rapid advancement as an artist.—New York World.

Miss MacCall has a rich contralto voice of great compass, ripe and mellow. Her high tones are taken with remarkable ease and her lower tones are deep and resonant. She is a pupil of the famous d'Arona.—The Worcester Light.

Every word that comes from you appears to me like a godsend. You have helped me so much, so infinitely much, in perfecting my voice, that my love and veneration for you border on idolatry.

MARIE GAUL,

Vocal Teacher, Peabody Institute.

Baltimore, Md.

Miss Gaul is one of the faculty of the graduates' school, where she has been hard at work looking after the development of about twenty-five pupils, these being in addition to those given private instruction, and a class of five at the school of Mrs. Jane H. Randall. Among her most gifted pupils might be mentioned Miss Wittman, contralto of St. Luke's choir; Miss Hughlett, who has been acting as soprano at Grace Church, and Miss Runde, of Detroit, Mich., whose voice is described as being a glorious contralto.—Baltimore Sun.

Success attends me everywhere and people are no longer surprised. I worship Madame d'Arona, the most wonderful, thorough and self-sacrificing teacher the world has ever known. God bless her!

I am meeting with recognition beyond expectation in my work, and in May Miss Jennings, Mr. McArthur and Miss Leslie will sing in a concert in Clinton. Miss Jennings is to sing here within the next ten days. She has the grandest voice I've ever heard; it just sounds like a big organ and full of tears. Really, madame, when you have put the finishing touches to this voice, it will find no superior and perhaps not one to equal it.

NANNIE CLARK,

303 Tremont street, Cedar Falls, Ia.

I am overcoming lots of old troubles with your wonderful work, "The d'Arona Teachers' Course," and it is such a revelation to me in my teaching. I could not do without it. I advise all who study with you to take it, whether they expect to teach or not.

GEO. M. KLINELINE,

Concert Baritone and Vocal Teacher.

Middletown, Pa.

The club sang three quartets and one trio, with solos by Messrs. Smaling, Mellinger and MacGibney, and their magnificent work showed the careful training of George M. Kline, their director, who has removed them from the field of amateurs, to that of professionals.—Middletown New Era.

I feel it such an honor to be called a d'Arona pupil.

ALBERT REITE,

Solo Tenor and Choir Leader, Easton, Pa.

Albert Reite, the tenor, who has sung in concert in almost all the principal cities in the North and East, has met with success everywhere. He has a voice of great range, brilliancy and warmth. He is still studying with Mme. Florenza d'Arona, of New York, who has trained so many fine voices. Mr. Reite is about to make an extended concert tour through the East and will probably soon be heard in a well-known New York choir.—Home Journal.

To all I say, take the d'Arona teachers' course. I have not only profited by it vocally and learned the art of explaining, but I have felt its influence in my spiritual life and see so plainly how one illustrates the other. My faith in God is stronger, my love purer, and it has been a constant source of inspiration in the developing and strengthening of my character. I have learned through it that there is always a reward for those who overcome obstacles with truth.

BERNETTI P. COIT,

Irvington, N. Y.

I have the most absolute confidence in you and your method. No one could shake that, after all the evidence I have of all you have done for me; I would be afraid to study with anyone but you.

ANNA CLARY,

113 West Ninety-sixth street, New York.

Miss Anna Clary, sister of Mary Louise Clary, is a pupil of d'Arona, and has a voice which is rich and powerful, and promises an enviable future. She will make her debut at Louisville, Ky., next May, singing "Bel Raggio" and the duo from "Semiramide" with her sister.—MUSICAL COURIER.

My study with you has really been the greatest inspiration of my life, and my success in this glorious art touches you with all honor and glory.

ANNA COLBURN PLUMMER,

Metuchen, N. J.

Thirty-five hundred people enjoyed the concert in the Tabernacle last evening, which was one of the most interesting ever given in this city. Mrs. Anna Plummer was the soprano. She was elegantly attired and received an ovation. Her voice filled the Tabernacle; her low, soft notes could be heard just as distinctly as the high and louder ones, which demonstrated its remarkable carrying properties and careful cultivation. Her voice is unusually sweet and powerful, and particularly good in interpretation; is of considerable compass, flexible, melodious and of rare quality.—MUSICAL COURIER.

Your grateful pupil.

VIOLA RAMSDALE QUINLAN,

158 East Thirty-third street, New York.

At a recital tendered Richard Baumeister, Viola Ramsdale Quinlan was heard for the first time since she became a pupil of Mme. Florenza d'Arona, six months ago. Much was expected of her, but her efforts surpassed even the hopes of those who were well aware of the progress she had made. Her success was most pronounced, for her tones are now rich and mellow in the medium, and her upper tones full of clearness and beauty. Her diction is excellent.—MUSICAL COURIER.

Miss Rosa Lehman made her debut in that city at a grand concert given by the elite for the benefit of the Hebrew Orphan Asylum on the 7th inst. Miss Lehman has a glorious contralto voice; every tone seems upon a solid foundation and under such complete control that whether her tones are rich in volume or melted into delicious pianissimos they retain a certain velvety quality that is most rare to listen to nowadays. Miss Lehman has been a pupil of Mme. Florenza d'Arona for the last three years, and when she commenced with her had but few notes in her voice. She could not touch a medium or a head tone if her life depended upon it, and her low tones were hard and unmusical, so much so that one or two of Mme. d'Arona's pupils thought that nothing possibly could be done with her voice and watched with great interest. But Madame d'Arona kept right on in spite of discouragements, annoyance and setbacks, until an even range of two octaves and three notes was developed into full, ripe tones, and she was pronounced a success before a critical audience in last Thursday's concert. There is now

not the slightest doubt that if Miss Lehman continues as she has begun she will take a place among the foremost artists of the day.—The Looker On.

Always devotedly your pupil.

MAY ACKERLEY DREW,

540 Gates avenue, Brooklyn, New York.

May Ackerley Drew, the well-known soprano, with her exquisite singing of the grand aria from "Der Freischütz" in the German language, and the "Dove Waltz," by L. Arditi, brought down the house. All the solos rendered by May Ackerley Drew were received with much applause. Her German solo, "Walzer Rondo," was especially fine, while her rendition of Concone's difficult song "Judith" completely took the house by storm. In response to repeated calls Mrs. Drew sang "The Troubadour" song from "Nanon."—New York Herald.

TELEGRAM.

Secured church at increased salary. Congratulations to you, dear teacher.

MILTON RUSLING WOOD,

116 Bloomfield avenue, Newark, N. J.

Milton Rusling Wood, solo baritone of the North Reformed Church of Newark, N. J., has been making such rapid strides in his vocal work since he commenced studying with Mme. Florenza d'Arona that hardly a Sunday passes he is not called upon for a solo. As his rich, mellow tones fill the fine edifice people will be seen to turn round to be sure it is the same man. A further proof that his improvement has become generally recognized is in the fact that he has just been made the recipient of a big increase in his church salary and was secured last week for the solo baritone position in the Jewish Temple of Newark, which is one of the finest temples in this country.—MUSICAL COURIER.

William H. Rieger.

William H. Rieger has had a busy and successful season. A few of his recent press notices will show how this young tenor is appreciated wherever he sings:

William H. Rieger, the well-known tenor, was easily the star of the aggregation. He has sung repeatedly in Baltimore in concert and oratorio, and always with marked success. Never were the strong points of his style and method more pronounced than last evening.—The Sun, Baltimore, Md.

Mr. Rieger, our old friend of many Arion concerts, sang with all his former freshness, ease and skill. Either he is peculiarly fortunate or else his art is superlative, for he always seems to be in the best of voice. There is always the charm of rich, mellow tone and unvarying accuracy of pitch, joined with sentiment that is never forced and an artistic roundness of interpretation that never condescends to set traps for applause. Truly, a most satisfying singer.—The Journal, Providence, R. I.

Mr. Rieger quite captivated the assemblage, as he invariably does, by his wonderfully easy, natural manner, and that melodious voice which Providence has yet to hear equalled.—The Telegram, Providence, R. I.


Mr. Rieger's solo was a Rossini composition, recitative and aria, from "O Adelia," and he responded to two encores. He has considerable power and sings like the artist he is, his mezzo voce and pianissimo effects being exquisitely done and held the audience in that tense attention which was a tribute to the beauty of the singing.—The Chronicle, Rochester, N. Y.

Mr. Rieger carried off the honors of the evening.—The Post-Express, Rochester, N. Y.

Estelle Harris's present successes are but the promise of future triumphs, for she has all the qualities found in such a career. A voice of beautiful carrying quality, of peculiar sweetness and charm, coupled with determination and pluck—this American girl is bound to forge ahead. She was the special success of the Columbus Hospital concert at the Astoria last week.

The evening of April 18 a recital was given by Miss Selma Katzenstein in the drawing room of the Philadelphia School of Music, No. 1511 Grand avenue. She has been associated as teacher with this school for the past year. Her piano playing on this occasion was enjoyed by a large audience. The program was well chosen. Miss Katzenstein was assisted by Miss Rae Craven, Miss Mathilde Mitz, Edward Smith and J. Francis Sullivan.

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Mrs. Elizabeth D. Leonard.

THERE are so few really good contralto voices in the world that it is a delight to find one that answers every artistic requirement and pleases alike the ear of the connoisseur and the ordinary music lover.

Mrs. Elizabeth D. Leonard, of this city, has, in addition to such a voice, a personality thoroughly in accord with it. Whether in the little German folksongs and lullabys or in the more pretentious songs, she and her lovely voice always hold the audience and command that rapt attention which shows that the auditors have been stirred and pleased.

The past year's work has developed Mrs. Leonard's voice until it is rich, full, yet tender. Indeed the quality and power of her voice are very rare, as her vocalization is artistic.

Mrs. Leonard has filled many notable engagements the past season, and still has many others to fill. She sang with great success in the Binghamton Music Festival. She was one of the most admired of the singers who sang in "The Messiah" in Reading, Pa., and her success with the Mount Vernon Choral Society in the same work was pronounced. In a concert in the Ocean Grove Auditorium she bore off the honors. Her success with the Orpheus Club, of New York, was also brilliant. She sang in "The Holy City" and "St. Peter" in Rutherford, N. J., and received many compliments upon her success. In a concert given by the Haarlem Philharmonic Society Mrs. Leonard made a hit, and the newspapers of New York gave her many handsome notices. She has sung in many musicales in private residences in New York this season, and has won innumerable admirers.

Mrs. Leonard's services are so much in request that she finds it somewhat difficult to fill all the engagements offered her. Before the present season closes she will sing with the Arion Glee Club, with the Goshen Vocal Society and in a number of concerts and musicales.

Mrs. Leonard has been induced to accept the position of solo contralto in the choir of the Washington Avenue Baptist Church, Brooklyn. This will not prevent her from doing much concert work.

Mrs. Leonard's latest and most brilliant success was won last Saturday night before an audience that overflowed Carnegie Hall. She sang in "Elijah," and made a most favorable impression upon the audience.

The music critic of the New York Tribune said of her performance: "Mrs. Leonard made a decidedly favorable impression by the finish of her singing and the intelligence of her style."

And the critic of the Sun had this to say: "At Carnegie Hall one of the most successful achievements of the season took place, when the People's Choral Union sang Mendelssohn's 'Elijah.' Elizabeth Leonard sang the share which falls to the contralto, and it is agreeable to record only praise of the performance."

Natalie Dunn, the charming young soprano coloratura, recently sang for some critical listeners the "Mignon" Polonaise, in the original key, reaching the high E flat with ease and bell-like clearness, and the "Juliet" Valse. These were both most brilliant performances, and fairly electrified the audience.

Joseph B. Zellman, vocal instructor (Italian method), professor at the New York College of Music, and musical director of the Cantata Musical Society and Lyceum Choral Society, of New York, respectfully informs his friends and the public that he has removed his studio from 1668 Lexington avenue to No. 442 Manhattan avenue, between 118th and 119th streets, New York, where he will accept pupils and prepare them for church, concert, opera and oratorio.

Miss Anna E. Otten.

WITHIN recent years the study of the violin has interested young women as never before, and at the present time the number of them who are studying this instrument bears a fair proportion to the young men who are pursuing its study. In nearly all the violin conservatories the brightest and most ambitious students are found among the gentle sex. And yet, while many women violinists have reached a certain point of virtuosity, only a few, a very few of them have become true artists. The violin virtuosa is still therefore a rara avis in the musical family.

The subject of this sketch is one of the rare exceptions, one of the uncommonly gifted, and is rapidly developing



Photo by Aimé Dupont. New York.

ANNA E. OTTEN.

into a virtuosa. Last Sunday night, in the concert of the New York Liederkreis, Miss Otten appeared as solo violinist. The brilliant success she achieved is recorded elsewhere in this issue of THE MUSICAL COURIER.

Miss Anna E. Otten is a native American and will doubtless exert no small influence upon the musical movement in the interest of American music and musicians. Already she has become a great favorite with concertgoers.

At the age of fifteen, Miss Otten, having pursued with great success a course of study in Frankfurt under Hugo Heermann, at the Hoche Conservatory of Music, made her debut in Hamburg. On that occasion she played the E major concerto of Vieuxtemps and her triumph was unequivocal. Not long afterward she played in Prague, Freiburg, Frankfurt, Homburg, Stuttgart, Aix-la-Chapelle, Cologne and Berlin. At every appearance she moved her audience and won the admiration of the critics. She was proclaimed a genius and the most glowing prophecies were made regarding her. It is indeed rare that one so young as Miss Otten succeeds in establishing so high a trans-Atlantic reputation.

Two months ago Miss Otten arrived in New York.

She purposes to make this city her home and will devote herself to concert work.

Miss Otten's repertory is large, embracing many of the standard compositions for the violin. She plays, among other of the larger works, Mendelssohn's Concerto, the First and Second Concertos of Max Bruch, Wieniawski's D minor Concerto, the Seventh, Eighth and Ninth Concertos of Spohr and the Beethoven Concerto. Considering that Miss Otten is not yet out of her 'teens, this may be regarded as a remarkable repertory.

Miss Otten is endowed in an unusual degree with those qualities which are deemed the essentials of the great violinist. Her ear is singularly sensitive and has been so accurately trained that her intonation is always pure. It seems well-nigh impossible for her to play out of tune. She possesses the artist temperament, and seems to generate magnetism by her bow. Her bowing is admirable, and she fingers in accordance with the best method. Her playing is characterized by a finish and a warmth not often found in that of any save the mature artist. And her musical intelligence is so bright that she gives a thoughtful interpretation to everything she attempts.

Miss Otten is the fortunate possessor of a genuine Stradivarius violin, which formerly belonged to Professor Japha, of Cologne, who died about six years ago.

A Concert for Charity.

Under the auspices of the Cup of Cold Water Circle of the King's Daughters of Newark, N. J., a concert was given there last Wednesday evening by Mme. Clementine De Vere, soprano; Miss Geraldine Morgan, violinist, and Henry Holden Huss, pianist and composer. This program was given:

Sonata Appassionata, op. 57.....	Beethoven
Henry Holden Huss.....	Huss
Cleopatra's Death.....	Huss
(For soprano and orchestra.)	
Mme. Clementine De Vere, accompanied by the composer.	
Mazourka.....	Zarsky
Miss Geraldine Morgan.....	
Menuet.....	Huss
The Rivulet.....	Huss
Etude, C sharp minor, op. 25.....	Chopin
Pallade, A flat, op. 47.....	Chopin
H. H. Huss.....	
Waltz Song from Romeo and Juliet.....	Gounod
Madame De Vere.....	
Aria on the G string.....	Bach
Garten Melodie.....	Schumann
Springbrunnen.....	Schumann
Miss Geraldine Morgan.....	
First movement of piano concerto.....	Huss
H. H. Huss.....	
Orchestral accompaniment on second piano by Ferdinand Himmelrich.....	

Miss Mabelle Louise Bond, who has filled many engagements the past winter, has been chosen as the contralto of the First Church of Christ (Scientist), of New York, for the coming year. She will sing with David Bispham at the Waldorf-Astoria in the near future.

The Paterson, N. J., Orpheus Club has engaged Belle Newport, the young contralto, for the concert of next week. She is fast becoming known as a soloist who pleases all, and this is because of the happy combination of a beautiful voice, excellent musicianship and handsome personality.

Mary E. McCall, of Buffalo, N. Y., is a credit to her teacher, Professor Sanders, with whom she has studied for now nearly three years. She is the accompanist for the Masten Park Choral Society, and also the pianist for the Packwood-Fuhrmann-McCall Trio, and is a pianist of far more than ordinary ability. Her early training was through F. W. Riesberg, of New York.

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STEINERT, HALL, BOSTON, Mass., April 23, 1899

ONE more concert to be given by the Boston Symphony and then rest for the summer, but perhaps there will not be as much rest as appears on the surface, most of the men having summer engagements, some in bodies and some individually, and there is very seldom complete rest for the artist.

The man who stands pre-eminently deserving of all the credit that has crowned the Boston Symphony with success is certainly Fred R. Comee, who has had the entire business responsibility and who has discharged it nobly. Mr. Comee is one of the very skillful managers in this line of work in America to-day, because his orchestra has not been confined to Boston alone; it has made many trips to New York, Brooklyn, Baltimore, Washington and various points in Massachusetts, with never a hitch anywhere. Mr. Comee deserves congratulations, he deserves thanks and he deserves appreciation.

The program of last night was interesting to a remarkable extent. The Haydn Symphony was given an adequate presentation; in fact, one of those which seems to belong exclusively to Mr. Gericke, so pure in its classicality, so classical in its purity. It is not often that one has the opportunity to hear this composition, whether it be from the fact of its great simplicity or the difficulty of presenting such simplicity. However, it was received with an enthusiasm that was unfeigned and hearty.

Carl Baermann added his share to the excellence of this program by his well balanced and manly performance of Liszt's A major piano Concerto. Mr. Baermann played with an amplitude of technic for all purposes, and his interpretation was musical and intelligent. His playing was distinctly poetic and adequate from every point. He had five recalls at both performances.

What a superior composition is the prelude of John K. Paine's "Cedipus Tyrannus." The sombre beauty can scarcely be described; in all its tragic coloring it never becomes weighty or overburdened with sentimentality, never gloomy to irksomeness, yet it has probed the depth of tragedy, retaining its dignity, its sublimity, and its wholesomeness. One feels very proud of attributing this great work to an American pen. The Kaiser March had a spirited, noble presentation.

The next program will present the Beethoven Choral Symphony, as also the Beethoven "Fidelio" Overture. Madame De Vere will sing an aria, as also the soprano role in the Ninth Symphony. The other soloists are to be G. M. Stein, Evan Williams and Ericsson Bushnell. The chorus will consist of members of the Cecilia.

On Tuesday night the last concert but one of the Music Students' Course at Association Hall was given. The Kneisel Quartet was the attraction. The next one, which will be the tenth, will be given by Mr. Perabo and assistants.

* * *

Frank E. Morse is receiving congratulations galore, owing to the fact that Miss Alice Burns, who owes her entire vocal education to Mr. Morse, has just closed an important engagement for light opera work in New York with a very well-known company. Miss Burns has also been engaged for the coming production of "Prince Pro Tem" at the Tremont Theatre, of this city. She is said to have a good voice and to be adapted for this line of work.

* * *

Julius Steger, who is scoring an immense hit with the "Dangerous Maid" Company, is a guest at the New Reynolds.

* * *

B. D. Stevens, one of the most popular managers on the road, will have the business management of Manhattan Beach attractions this season. A better man could not have been selected, as every company that he has ever been identified with has been an unqualified success. He just closed a successful season at the Tremont with Jefferson D'Angelis, Bertha Waltzinger, Maude Hollins, Winfield Blake and others well known in light opera. Mr. and Mrs. Stevens have been living at the New Reynolds during their sojourn in Boston.

* * *

On Wednesday afternoon the second recital by Mrs. Grenville Snelling and W. J. Henderson occurred. The program given consisted of German song. Why Mr. Henderson has adopted the lecture platform will always remain a mystery to those who have heard him. It may be possible that in his own home his friends, for personal reasons, might be entertained, but to come among strangers and into the city that hold Louis C. Elson and Philip Hale, who are lecturers of passing eloquence and excellence, was not only daring but foolhardy.

To be a lecturer four things are absolutely requisite, namely, to speak an elegant language, to have a faultless pronunciation, to have a clear enunciation and, lastly, one must have something to say. Not one of these attributes does Mr. Henderson possess. He is certainly a very bad example to singers whom he might criticize with reference to tone placing, or diction, or phrasing, or breathing, or memorizing, all of which Mr. Henderson would have to study from the foundation up before he would be ready for public appearance. Mrs. Snelling has a beautiful voice, which she uses delightfully. She has it under splendid control up to an occasional shortcoming on her high notes, which is only due to a fault in breathing, which she will doubtless correct. The selection of songs was less grateful to her than that of the first program, but she handled them skillfully.

Mr. Pizzarello contributed to her success by his accompaniments. On Wednesday afternoon the last program which will be presented will consist of English song.

* * *

On Friday evening Miss Marjorie Richardson and the Kneisel Quartet gave a most interesting and artistic concert at Steinert Hall.

In the arrangement and selection of a program Miss Richardson was certainly original, due to the fact that

so late in the season she felt the necessity of novelty to attract the exhausted concert goer. It is but fair to say that she both attracted and entertained. Miss Richardson is a Boston girl who during the early days of her music study was a pupil of Mrs. Anne Gilbreth Cross.

Of more recent years she has been a resident of London, where her studies were pursued with Franklin Taylor, of the Royal College of Music. That Taylor stands at the very front of London's pedagogues is well known, and that he deserves this distinction was evidenced from the satisfactory work of Miss Richardson, who is young both in years and in art. There is a refreshing youthfulness in her playing that is a charm in itself. She has a crisp, fluent technic, and gave well defined, intelligent readings, resplendent with warmth and rhythm.

The first number given was a piano quintet by C. Villiers Stanford, assisted by the Kneisels. Miss Richardson had the opportunity to give this with superb effect, and that they did all with it that could have been done is beyond doubt. The limitations lay unquestionably in the composition itself. It is replete with beauties, both of melody and of musical work, but it lacked the quality of hanging together, it lacked a coherence that would have made of it an imposing composition. The Brahms influence is strong, and throughout it reflects works which have gone before it. Familiarity with the composition might change my impression, as the first hearing is rarely a final one, but this seemed within grasp from the extremely lucid presentation which it enjoyed.

Miss Richardson gave Arensky's "Peons," Nicode's Barcarolle, four Humoresques of Dvorak, and Sgambati's Toccata, which made her program represent compositions from England, Russia, France, Bohemia and Italy. Dvorak and Sgambati were the only things of value that she gave, although she played them all with grace and musical dignity. The program closed with an interesting suite for violin and piano by Emile Bernard, presented in a most acceptable and intelligent manner by Miss Richardson and Mr. Kneisel.

* * *

The program which Joseffy will play on Saturday afternoon at Steinert Hall offers much subject for thought and the study of program making.

Throughout it is so dignified that it demands respect irrespective of the execution of it. A program that contains a Brahms and a Tchaikovsky sonata needs to be tempered by a few well-known, even what in other hands would be hackneyed Chopin compositions. Artists rarely realize the strain upon an audience that a program containing only novelties entails. But in the hands of Joseffy—what delights may not be anticipated!

EMILIE FRANCES BAUER.

Klingenfeld in Brooklyn.

H. Klingenfeld, the violinist, appeared as soloist in a concert given by the Arion Society of Brooklyn last Sunday week and scored a success. Here are the notices that appeared in two newspapers:

The violinist, Heinrich Klingenfeld, played Sarasate's Zigeunerweisen" and the Nocturne in E flat by Chopin-Sarasate with brilliant technic. His tone was rich and noble and he proved himself a master of the bow.—New York Staats-Zeitung.

The violinist, Herr Klingenfeld, was warmly applauded and was ably accompanied by Mrs. Klingenfeld. His solos were full of spirit, his playing exquisite and he was enthusiastically encoered after each solo.—Brooklyn Eagle.

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* * * *

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Alfred Jewett McLean Recital.

THIS song recital occurred in the red ballroom of the new Delmonico's last Wednesday afternoon, on which occasion there was present a large company of music lovers, all of whom testified their pleasure over the following program:

Ich Liebe Dich.....Grieg
Der Traum.....Rubinstein
Wiegenlied.....Mozart
Im Herbst.....Franz
Mr. McLean.

Spring Song.....Weil
Under the Juniper Tree.....
Miss Ethel Irene Stewart.

Bendemeer's Stream.....Gatty
Love and Joy (MS.).....Castello
The Lass with the Delicate Air.....Dr. Arne
Loch Lomond.....Foote
Mr. McLean.

Ninon.....Weckerlin
Miss Stewart.

A Summer Night.....A. Goring-Thomas
Vorrei.....Tosti
Sans Toi.....d'Hardelot
Mr. McLean.

George Edward Castello at the piano.

The recital was enjoyable for a variety of reasons: first, the singing planned an hour of music only; second, he did not attempt anything beyond his present powers; third, he put intelligence in all his doings, and the result was a program of far more than ordinary interest. The young tenor of Ascension Episcopal Church has a sympathetic voice, of wide range, much color, and united with it a superior enunciation, all of which elements achieve for him instant success. He sang "Der Traum" with ardor, the "Wiegenlied" was of great delicacy, and the "Im Herbst" full of woe and contrast; he made it dramatic as well. His German diction is excellent, possibly superior to his French; the latter will come in time. Mention should also be made of his second group, the English songs, which were to many the cream of the recital; his Scotch song was especially well sung, as was to be expected from a McLean. Instead of "Summer Night" he sang Nevin's "Little Boy Blue," and with extreme good taste and expression. In "Sans Toi" his mezzo voice stood forth in effective fashion—all in all, a promising young voice, and a credit to his teacher, Mr. Burleigh.

Owing to Miss Hörlocker's sudden departure for the West, Ethel Irene Stewart sang instead, and her brilliant colorature, as well as joyous personal appearance, was much applauded; she sang the high C in her encore with clearness and strength.

George Edward Castello acted as accompanist, and played in the main well; his song, "Love and Joy," is effective because of the beautiful melody and fluent accompaniment; it does not exceed an ordinary range, is well harmonized, and altogether would be an addition to our by no means small literature of published love songs.

The following ladies were the patronesses: Mrs. Henry Clark Coe, Mrs. Eugene D. Croker, Mrs. T. St. John Gaffney, Miss Oliver N. Hitchcock, Mrs. George Wood Jewett, Mrs. Malcolm McLean, Mrs. Henry T. Pierce, Mrs. Orlando B. Potter, Miss Rebecca M. St. John, Mrs. William Gerry Slade, Mrs. Howard S. Thayer and Mrs. John F. Zebley.

From the Lankow Studio.

Miss Emily Reynolds, soprano, has been engaged for the Asheville College, Asheville, N. C., for the vocal department there and for a church position as solo soprano.

Miss Edna Stern has been engaged as solo contralto in the Temple B'nai Jeshurun, Sixty-fifth street and Madison avenue, New York.

Miss Martha Hofacker is engaged for seven concerts out of town.

Andrew Schneider will go back to William C. Carl, organist of the old First Presbyterian Church, Fifth avenue and Twelfth street, and Arthur Mack, tenor, has been engaged for the Second Congregational Church, Greenwich, Conn.

NEW HOTEL . . .**REYNOLDS,****BOSTON.***Most Centrally Located.**European Plan. ******CENTRE FOR
MUSICAL ARTISTS.****Alexander Petschnikoff.**

ALEXANDER PETSCHNIKOFF was born on January 8, 1873, at Jeledz in the Government of Orel.

If in his playing, besides perfect technic, a deep sincerity and fervor are most prominent, the cause may be found in his being a true son of the deeply musical, dreamy, poetical Russian nation. His grandfather ploughed the soil as a serf, his father was a plain soldier. The first musical impression that Petschnikoff received as a child is peculiar and droll enough. Saint Cecilia first revealed herself to him through a barrel organ. Like one enchanted, the little fellow followed that mysterious thing, and the organ grinder seemed to him a wonderful and fearful sorcerer.

**PETSCHNIKOFF AT HOME.**

The family moved and settled down at Moscow, and as the boy was too delicate to become a craftsman, it was decided to let him be a musician. They hoped he would find a situation in some small music band.

A member of the Royal Opera Orchestra, Mr. Solotarenko, heard the little violinist by chance, and caused his acceptance with the Royal Conservatory, where the great violinist, Hrimaly, at once recognized the extraordinary endowment of the child, and undertook his further education. Although the city of Moscow granted a free place and even a small money allowance, the little conservatorist, who had his share in the maintenance of the family, was forced to give lessons, although he could hardly look up to a note stand. The ten year old child instructed not only bearded men, but also companions of his own age, with whom he, however, preferred to play at horses than on the violin, when teacher and pupil were unobserved, as he now confesses.

After young Petschnikoff had been distinguished by winning the first prize and the gold medal, he went to Paris, through the invitation of the well-known music house of Pleyel, which granted him a yearly income, but expressed the wish that the young artist should come under the tuition of a French master to give him the special stamp of Parisian art. Petschnikoff refused, partly because he was aware of his own capacity and partly because he did not want to deny his teacher, Hrimaly. As the promised help was then withheld, a period of hardship and misery swept over Petschnikoff, in which he was even compelled to enter a theatre orchestra. Happily this time passed over swiftly. Concerts in Paris, Bordeaux, Toulouse, Poitiers and other cities made him known, and soon helped him over the cares for his daily bread. But his good start arose when, through the patronage of a remarkable art-loving woman, the Princess Ourousoff, a

few musical friends bestowed upon him the renowned "Stradivarius" which had formerly been in possession of the great violinist, Laub. The Duke of Saxe Meiningen also contributed a large sum, but the main part in the whole matter was played by General Malzoff, a brother of the above mentioned Princess, and by Count Scheremetieff, a known patron of art in Russia, and Serge von Dervis, himself a pianist far beyond amateurism. These men, through their noble action, have honored themselves and art.

To-day many a rich man would undoubtedly like to link his name with that of the celebrated artist by some rich gift, but it took a great knowledge of art, a confidence to

dedicate a sum of 12,000 rubles to an almost unknown youth, on whom the world had not yet given its verdict. Their faith had not been disappointed. On October 11, 1895, Berlin pronounced its opinions on him with unanimity such as has probably never been bestowed on anyone before. The name Petschnikoff is one of the very first, if not the first in rank to-day, and the genuine, sincere, modest character of the young Russian violinist is a surety to everyone who knows him more intimately that his pure and chaste sensitiveness will uphold him forever, and that even the adoration of the great world will pass over him without harm.

Mr. and Mrs. Jerome Hayes sail for Paris July 12 to be gone until October 1, when Mr. Hayes will resume teaching in New York. He will study methods of teaching with several of the teachers in Paris and London.

The Eppinger Conservatory of Music will form a large orchestra, composed of amateurs and students, who desire to obtain a good knowledge of orchestra and ensemble playing. Mr. Eppinger will conduct. All applications should be addressed to the Eppinger Conservatory, 829 Lexington avenue, Orchestra Department.

The Buffalo Opera Company gave a very successful performance of the "Pirates of Penzance," under William J. Sheehan's direction, at Middleport, recently, to a very enthusiastic audience. Mr. Sheehan, the conductor, has displayed much skill in successful performances given by this opera company. He is also very busy as a teacher of vocal music, and while other Buffalo musicians complain of "hard times," this energetic man has no complaint to make.

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NEW YORK, April 24, 1900.

FRANCES FISCHER POWERS and his merry men and maidens, mostly pupils and a few favored outsiders, gathered at his command at his studio last Wednesday evening. There was a more or less (generally less) formal musical program, with an intermission between every number for punch. The decipherable portion of said program, scribbled on an envelope back, reads as follows:

Duet, I Feel Thy Angel Spirit.....	Graben-Hoffmann
Mrs. Bateman and Mr. Powers.	
(1) Salutaris.....	Rossini
Mrs. Stella Bowman.	
Rosebud.....	Grieg
My Rosary.....	Nevin
Liebesglück.....	Spickie
Mr. Powers.	
The Night Has a Thousand Eyes.....	Smith
The Heart's Springtime.....	Von Wickede
Miss Genevieve Brady.	
Two Irish Recitations.....	
Charles Loomis.	
Because I Love Thee.....	Bowers
I Love Thee.....	Temple
Mrs. Bowman.	
Duet, O That We Two Were Maying.....	Henschel
Miss Stark and Mr. Powers.	
Under the Rose.....	Fisher
Miss Stark.	
Elsa's Dream.....	Wagner
Miss Brady.	
Cujus animam (Stabat Mater).....	Rossini
George Lenox.	

Gertrude Harrison, soprano, with the assistance of Frank V. Pollock, tenor; Dr. Gerrit Smith, piano, and Felix Boucher, 'cello, gave a musicale at the Hotel Majestic last Tuesday evening. These were the singer's numbers: "Viens Mono Bien Aimé," Chaminade; "Manon" Gavotte, Massenet; "The Danza," Chadwick; "The Night Has a Thousand Eyes," Gerrit Smith; "Alpine Rose," Gerrit Smith; "Some Hat Sich Müd Gelaufen," Taubert; "At Parting," Rogers; "By the Sea," Frank Seymour Hastings.

Possessing a pleasant soprano voice, well schooled, under the direction of Mrs. Gerrit Smith, the young singer is well on the road to a nice position in the vocal world. One of her most successful songs was "By the Sea," by the American song composer Frank Seymour Hastings; melodious, of distinguished harmonic construction, not ranging too high, this song, when published, is sure to become popular. Dr. Smith's "Alpine Rose" is verily his own, words, music, color design, and it pleased all. Pollock sang very well indeed, earning encores, and Dr. Smith's three piano pieces, from his op. 21, are gems, graceful compositions from his album, soon to be published, "A Colorado Summer." Nowinski's orchestra added much to the music; they play with taste and discrimination.

Severin Froehlich's junior students' recital, at the school parlors 2117 Madison avenue, last week, saw the following young players associated: Misses May Gordon, Sadie Crane, Matilda H. Raepel, Anna Smith, Blanche Fuld, Alice King, Mary Henry, Laura Cranbrook, Helen Roberts, Ruby Peck, Alice Ogden, Christina Smith and these young men: Ben Hur Lease, Joseph Gregoor, Willie Hausman, A. B. Romen, A. Bernstein and Edward Krie-

ger. These 20 violin and piano pupils participated in a program of 17 numbers, there being two violin quartet numbers, viz., "Wintermärchen," by Saro, and Professor Froehlich's own "Spanish Serenade." Speaking of Froehlich compositions, the Kaltenborn Quartet play several; a sextet for flute, with two violins, viola, 'cello and bass, was played at the last Apollo Club concert, Brooklyn, last week; also the "Serenade Espagnole" mentioned above, and "Morceau Diabolique" (Perpetuum Mobile). These numbers achieved distinct success, and will be added to the Kaltenborn Quartet repertory.

The annual may concert, by the advanced pupils, occurs as usual at Y. M. C. A. Hall, 125th street, and is sure to be an event of musical importance and enjoyment.

Charles Heinroth's skill as an organist is well known to many of us; his ample technic, musicianly conception, and good taste all combine to make his recitals enjoyable. Other duties kept me from his last one.

The next and last recital occurs Wednesday afternoon, May 3, at the Church of the Ascension, Fifth avenue and Tenth street.

The Lyceum Quartet, Mme. Alice Killin-Keough, soprano; Miss Emma A. Dambmann, contralto; Franklin D. Lawson, M. D., tenor; James Potter Keough, bass, and Miss Louise T. Dawson, pianist, assisted by Miss Marion Short, reader, gave an entertainment last Monday evening at Chickering Hall, and which, inasmuch as I cannot be in three places at once (I do manage to cover two), I could not hear. A friend who was present expatiated to me on the special merits of Mrs. and Mr. Keough, soprano and basso, respectively, more especially mentioning the lady's excellent coloratura soprano in "Una voce poco fa," and Mr. Keough's sonorous bass organ. Miss Short, the reader, also pleased the good sized house which gathered to hear the Lyceum Quartet.

Lewis W. Armstrong was the vocal soloist at Dr. S. N. Penfield's third organ recital, at the Scotch Presbyterian Church, Ninety-sixth street and Central Park West. He sang Buck's "The Silent World," and "The King is Dead," by Lang, and "Songs for Hearth and Home," by Penfield.

Edward Bromberg continues busy, what with his vocal lessons, church and synagogue, singing at various concerts, &c. In the first week of May he will give a musicale at his home. It will be a gathering of some of the most prominent musicians and singers of New York. Some of his pupils will also take part in the program.

Adrienne Couture is the name of a young singer who has recently come here. She is a daughter of Professor Couture, of Montreal, Canada, and possesses a sweet and sympathetic soprano voice. Madame De Vere sent her to the writer, bespeaking his "valuable influence and recommendation for the young singer," and having heard her sing I can say in all truth that Miss Couture well deserves this aid in the difficult task of making her way in this selfish big town. Denza's "Call Me Back" she sang with nice taste and distinct enunciation, most musically, and with decided feeling; now, it is not merit which wins the way here, but persistence, pluck and push—these are the "three P's" needed, along with good health, good nerve, good disposition, with perhaps a few dozen other qualities.

N. H. Allen, sometimes known as "The Bishop of Hartford," sends me a four-page circular, containing first an excellent likeness of himself, and followed by a three-page list of some three-score organ pupils of the past, who are now holding down the organ bench in various parts of the New England States. He seems to be the musical father of about all the young organists down East, this list bespeaking much activity and quite equaling the similar list published by J. Warren Andrews, of this city, excepting that the latter's activity in Minneapolis during a seven years' stay obtained for him many Western and Southern pupils.

Alexander McGuirk, tenor, should not be long without a permanent position here, such is the superior quality of his voice and singing. He has a very distinct enunciation, resonant upper tones, and a high A of thrilling power. He recently sang for me, "It Came with the Merry May,"

by Tosti, and Buck's "Fear Not Ye," and demonstrated the above qualities.

Miss Amy Baker, who will give her annual reading at Sherry's on Saturday afternoon next, will be assisted by Mrs. A. Staberg-Hall, soprano; Hugh Whitfield Martin, tenor, and Bruno Huhn, at the piano. An interesting program has been arranged for the occasion. Among the patronesses of Miss Baker's entertainment are Mrs. William D. Sloane, Mrs. James W. Gerard, Mrs. Jules Montant, Mrs. Elliott F. Shepard, Miss De Forrest and others.

F. W. RIESBERG.

An Interesting Musicale.

A MOST successful musicale was given by the Misses Ambrose last Thursday evening at their home. They were assisted by Mrs. G. F. Shady, Jr., and Thomas J. Ambrose. The program was arranged with care and the various numbers were given acceptably. Selections were contributed by Miss Maud Fowler, Irving Tiff, Jack Gillespie and Mr. Quisnal, the young Canadian tenor. All who participated in the entertainment did creditable work and the audience was agreeably entertained. The accompaniments were played by Miss Bertha Thomas, of Grace Church choir.

Especially enjoyable were the duets sung by Mr. Ambrose and Mrs. Shady, and the group of French songs sung by Mr. Quisnal.

The British Guards Band.

Lieut. Dan Godfrey and his British Guards Band have been meeting with much success on their present tour. Their engagements for the next three weeks are as follows: Grand Rapids, April 27; Jackson, 28; Ann Arbor, 29; Detroit, 29; Sandusky, 30; Cleveland, May 1; Columbus, 2; Dayton, 3; Cincinnati, 4; Lexington, 5; Louisville, 6; Terre Haute, 7; Indianapolis, 8; Lafayette, 9; Marion, 10, and Chicago, 11.

Leftwich-Parker Recital.

J. Harry Wheeler's pupils are becoming innumerable, such has been the success of this experienced and genial singing teacher here in New York. Among those of special promise are Miss Mary Lee Leftwich, soprano, and Robert Kent Parker, baritone, who together gave a recital at the spacious studio of Mr. Wheeler on a recent date. This was the program:

Plus grand dans son obscurité (Reine de Saba).....	Gounod
Duo, soprano and baritone, What Have I to Do With Thee? (Elijah).....	Mendelssohn
I Have Not Forgotten.....	Chadwick
The Violet.....	Mildenberg
Song of the Golden Curls.....	Spence
Loch Lomond.....	Old Scotch Song
The Chase.....	Mattei
Mr. Parker.	
Aria, With Verdure Clad (Creation).....	Haydn
Playtime Songs.....	Gaynor
A Tiny Fish.	
The Jap Doll.	
The Gingerbread Man.	
Chanson Provençale.....	Delf' Acqua

Synthetic Guild.

The mid-season public recital by the intermediate students, at Knabe Hall, occurred last week and was a notable success. Fifteen young pianists participated and the composers represented were all the way from Scarlatti and Beethoven to Paderewski and Karganoff. One of the features was Miss Lucy Washburn's playing of a new composition by Albert Ross Parsons, "Humoresque à la Tarentelle," a most valuable piece of technic clothed with a beautiful melody. Here follow the announcements for the remainder of the Synthetic Guild season: Friday, April 28, 1899, at 8:15 P. M., in the lecture room, Y. M. C. A. Building, 317 West Fifty-sixth street—Recital by Miss Emma Montgomery Frost, assisted by Charles M. Mali, violoncellist and Miss Anne S. Wilson, soprano. Saturday, April 29, 1899, at 2 P. M., in the Synthetic Piano School, 332 West Fifty-eighth street—Competition for places on the program for the recital May 6. Saturday, May 6, 1899, 2:30 P. M., in the lecture room of Calvary Baptist Church, 123 West Fifty-seventh street—The seventh annual spring recital, by the Little Students of the Synthetic Method (aged from four to twelve years). Wednesday, May 17, 1899, at 8:30 P. M., in the auditorium of Y. M. C. A. Building, 318 West Fifty-seventh street—Recital by Advanced Students of the Synthetic Method. Another musicale is also to be given in May, when "In a Persian Garden" will be sung and Miss Myra A. Dilley will be the pianist.

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Brounoff's "Russian Village."

"IN the Russian Village" is the title of a symphonic piano suite of 60 pages, by Platon Brounoff, the well-known Russian composer and conductor. Here is a highly original work, full of local color, and all eminently playable.

It is divided into nine parts or scenes, and as suggesting a little of the spirit of each here follows a brief synopsis:

1. Festival procession.—A bright spring day—all nature is jubilant—a religious festival procession comes out of the village church—bells ring—all is gladness.

2. Sunset.—Merry boys and maidens in the village square—some sing, some dance—a sad strain is heard—forgotten in more merry making.

3. Love: Evening.—A garden—moon shimmers through the trees—lovers—in whispering tones is heard "I love you!"

The Crippled Beggars.—Dreary day—wandering beggars, blind and crippled—"In Christ's name, give us to eat!"—alms given them—they become lively and skirmish as to division of the money—begging—begging.

5. An Old Legend: Winter.—Young people at the fire-side—passing wanderer sings an old legend.

6. To Siberia.—Exiles, with military guard, on the way—a bleak November day—last farewells—sorrow and pity—they kneel before the church and pray—peasants looking on, cross themselves—chains clang—rain—sorrow.

7. Hunting Scene.—Troyka—winter hunting—departure of the party in sleighs—hunting horns—a song from the distance—faster and faster.

8. Recruits' Departure.—Assembled for war—relatives weeping—will they return?—war—think of the widows and orphans!

9. Chorus and Dance.—Sunset—peasants home coming from the fields—they sing—lively rustic dance—the crippled beggars once more—alms-giving—wilder dancing.

The nine scenes are each accompanied with genuine Russian half-tone pictures, well drawn and executed, and are dedicated respectively to Rimsky-Korsakoff, Stella Hadden-Alexander, Clara Thoms, Fannie Bloomfield Zeisler, William H. Sherwood, Chevalier Giuseppe Ferrata, Alexander Siloti, Amy Fay, and to the memory of his late teacher, Anton Rubinstein. There is a fine frontispiece of the composer himself, whose picturesque head reminds all of Rubinstein.

The volume is handsomely printed and bound, and should awaken general enthusiasm as representing something quite unique in modern musical literature. The price marked is very moderate, \$1.25, the publisher Weinstein, 953 Broadway, New York.

Powers-Routt Recital.

THE first recital by Miss Lila Routt, daughter of ex-Governor Routt, of Colorado, and a pupil of Frances Fischer Powers, occurred at the beautiful studio of the latter last Saturday afternoon, with this program:

Ballade du Roi de Thule et Air du Bijoux (Faust).....Gounod	Miss Lila Routt.
Frühlingsrauschen.....Sinding	Morris Powers Parkinson.
Lass Mich Deine Augen Küssen.....Von Fielitz	Bettler Liebe.....Bungert
Invocation (Lohengrin).....Wagner	Miss Routt.
The Rosebud.....Grieg	The Violet.....Grieg
The Minstrel.....Grieg	The Swan.....Grieg
Onaway, Awake, Beloved.....Coleridge-Taylor	Francis Fischer Powers.
Viens, Mon Bienaimé.....Chaminade	Berceuse.....Chaminade
Le Filles de Cadix.....Tosti	Thrinodia.....Holmes
Miss Routt.	Blüthen Überall.....Von Fielitz
Die Nacht ist Weich.....Von Fielitz	Weil' Auf Mir, Du Dunkles Auge.....Von Fielitz
Hobart Smock.	Ave Maria (Otello).....Verdi
Voi Che Sapete (Le Nozze de Figaro).....Mozart	Miss Routt.
Si oiseau j'étais.....Henselt	Mr. Parkinson.
Irish Love Song.....Lang	You and I.....Lehmann
Miss Routt.	Am Meer.....Goring-Thomas
Mr. Smock and Mr. Powers.	

The especially noticeable thing in this, Miss Routt's début, was her entire self-possession and ease; she is blessed with a calm nerve, and for this should be devoutly thankful. The next thing is the ease with which she sings and the temperament with which she infuses all her musical phrases. The voice is fresh, clear, true, and of most sympathetic soprano quality. Her command of three tongues in singing, German, French and English, was also noticeable, and her enunciation in all three equally clear. The high B in her Jewel Song was reached with ease, and her trill seems altogether a natural effort. As may be seen, there was a large variety of music sung, into all of which the young Western girl showed that she had put the one

great element of success—brains. A careful student, an observing girl, with much natural gift, she easily ranks among the best of Powers pupils.

Mr. Powers' singing was as usual hugely enjoyed, and many a listener was seen to wipe away a furtive tear, such is the moving power of his voice.

Morris Powers Parkinson, the young seventeen year old nephew of Mr. Powers, plays the piano with a spontaneity and vigor quite refreshing, and contributed much to the pleasure of the afternoon.

Another who assisted was Hobart Smock, the tenor, whose name stands for everything that is noble and manly, both in his singing, his conception, and his appearance; he raised a very furore among the audience. Together with Mr. Powers he sang a Sea Song by Goring-Thomas which was thrilling in effect. Horace H. Kinney accompanied.

The Liederkrantz Concert.

THE third and last Liederkrantz concert for this season took place Sunday evening, April 23. The assisting soloists were Miss Anna E. Otten, violinist; Andreas Dippel, tenor, and Max Knitel Treumann, baritone. The society was ably supported by a large orchestra, which was also under the baton of Dr. Paul Klengel.

The orchestral selections were industrious (it is the only word which expresses it), and, save for many weak and rough passages, criticism need not be specially rampant. The chorus numbers were better, there was a praiseworthy balance of parts, a pure tone, save in the first tenors, an attack and intonation highly commendable. Dr. Klengel drills his choruses to sing with good expression and judicious shading.

Andreas Dippel, one of Grau's tenors, did not really add to the pleasure of the evening, although he received enthusiastic applause. He uses the very prevalent German school of singing, which is a cross between a bronchial affliction and ejaculations of vocal dismay. Such methods are altogether insupportable, and where they exist expression and phrasing are naturally precluded. Herr Dippel has a good natural voice, but that is all, and as he cannot properly use the voice there is not much apparent reason for his endeavoring to sing before an American public, or rather a public in America, while there are dozens of tenors throughout this land who can sing and who are musical.

The one real pleasure of the evening was the really surprising violin playing of Miss Anna E. Otten, who gave an intelligent and musical reading of the Bruch Concerto. Her tone is large and sweet, while she has a freedom of bowing, an authority of style unusual among women violinists. Miss Otten possesses highly developed technique, and her wrist movement cannot be criticised. Aside from all this she knows what she is playing, and music has another significance to her than mere notes dropped around on music paper.

This was the program.

Vorspiel zur Oper Die Meistersinger von Nürnberg.....Wagner	Nachtheile, für Tenorsolo, Männerchor und Orchester.....Schubert
Tenorsolo, Herr Andreas Dippel.	Concert für Violine (G moll).....Bruch
Fräulein Anna Otten.	Morgenlied für gemischten Chor und Orchester.....Raff
Szene und Romanze für Tenor aus der Oper Die Hugenotten.....Meyerbeer	Herr Andreas Dippel.
Menuett und Carillon aus der Suite L'Arlésienne für Orchester, Bizet	Männerchöre à capella—
Mondennacht.....Jüngst	Der Liebsten Namen.....Zoellner
Zum ersten Male.	Aus dem Finale des 3. Aktes der Meistersinger.....Wagner
Chor Wach auf, Walther's Preislied, Schluss-Szene.	Tenorsolo (Walther von Stolzing), Herr Andreas Dippel.
Baritonsolo (Hans Sachs), Herr Max Knitel Treumann.	Next to Miss Otten's success comes that of Max Knitel Treumann, whose well-placed, pleasant baritone voice and good musical comprehension in the scene from "Die Meistersinger" was in grateful contrast to the average baritone singing we hear nowadays.

A Canadian Pianist.

The following program will be presented by J. D. A. Tripp, the Canadian pianist, at his recital in Knabe Hall next Friday evening:

Pastorale.....Scarlati	Toccata and Fugue in D minor.....Bach-Tausig
Andante Favori, in F.....Beethoven	Songs—
Stille Thränen.....Schumann	Im Herbst.....Franz
The Little Dustman.....Brahms	Miss Edith J. Miller.
Marche Funèbre.....Chopin	Berceuse.....Chopin
Liebestraum, No. 3.....Liszt	Intermezzo.....Leschetizky
Theme and Variations.....Paganini-Brahms	Songs—
How Do I Love Thee?.....Maude Valerie White	Spring.....Tosti
Miss Edith J. Miller.	La Campanella.....Paganini-Liszt

The Paur Symphony Orchestra.

EMIL PAUR and his orchestra will participate in the May Music Festival in Brooklyn. The festival will take place in the Clermont Avenue Rink the evening of Wednesday, May 10. On that occasion Mr. Paur will appear in the dual role of conductor and pianist. The other soloist will be Mme. Clementine De Vere. The Brooklyn Arion Singing Society, composed of 150 male singers and conducted by Arthur Claassen, will also take part in the concert.

The program will be:

Overture, Sakuntala.....Goldmark	Orchestra.
Aria from Hamlet, Mad Scene.....Thomas	Madame De Vere.
Landkennung (Landsighting).....Grieg	Orchestra and Arion Chorus.
Mr. Claassen conducting.	Incidental solo by Dr. John W. Schildge, baritone.
Piano Concerto in E flat.....Liszt	Emil Paur, piano and orchestra.
Mr. Claassen conducting.	March from Leonora Symphony, No. 5, Parting.....Raff
Orchestra.	Das Alte Mütterchen.....Spicker
Abshied hat der Tag genommen.....Nessler	The Arion Chorus.
Peer Gynt Suite.....Grieg	Assa's Death, Anitra's Dance, At the Hall of the Mountain King.
Orchestra.	Die Meistersinger, introduction.....Wagner
Orchestra.	Aria from Lohengrin, Elsie's Dream.....Wagner
Madame De Vere and orchestra.	The Two Preludes from Lohengrin.....Wagner
Orchestra.	Overture, Rienzi.....Wagner
Orchestra.	

Advices from the cities where the Paur Symphony Orchestra has played indicate that the tour is proving very successful. In Detroit there was an audience of 4,000 and in Cleveland the two concerts were attended by 9,000 people. In the afternoon in the latter city Mr. Paur played the Mendelssohn G minor Concerto and in the evening performed Liszt's Concerto in E flat. In the course of a long notice in one of the Cleveland newspapers the writer says: "Bülow has arisen. No one since him has had such success both as conductor and pianist."

Arthur W. Tams Triumphs.

ARTHUR W. TAMS, of this city, agent for Carl Herrmann, in an action against William A. Thompson and the Boston Lyric Stock Opera Company, instituted in the United States Circuit Court for the Southern District of Ohio, secured a judgment for a final injunction order restraining William A. Thompson and the Boston Lyric Stock Opera Company, their agents, employees, workmen and confederates, and each and every of them, from publishing and performing the operas known as the "Black Hussar," "Beggar Student" and "Amorita," it having been established that Carl Herrmann owned the copyrights and the legal title to all those operas.

Some time ago the Boston Lyric Stock Opera Company, when under the management of J. J. Jaxon and J. K. Murray, obtained from the Arthur W. Tams Circulating Music Library the rights and material to the operas of "Black Hussar," "Beggar Student" and "Amorita" and played the same for some length of time.

Subsequently J. J. Jaxon retired from the management, the company thereafter being backed and controlled by H. E. Blair, of Cincinnati, whose representative was William A. Thompson. Said operas were constantly used by this organization and royalties were promptly paid, but on the death of Mr. Blair, Mr. Thompson was immediately notified to cease performing the same, but in defiance of this order continued to play these operas, neglecting and failing to pay the royalties.

Suit was brought and the musical material replevied, but Mr. Thompson, it is said, subsequently obtained copies of these operas from a woman who deals in such "copies" and played them continuously, notwithstanding the order to stop.

Last week suit was instituted against William A. Thompson and the Boston Lyric Stock Opera Company restraining and enjoining them from any further use of this material, at very great expense. Many complications arose, which necessitated the putting up of three \$5,000 bonds on the part of Mr. Tams, with the result as mentioned in the first paragraph of this article.

Music in Texas.

Connected with the Baylor College, Belton, Tex., is an orchestra composed wholly of young women. The orchestra, under the direction of Eugene E. Davis, gave a successful concert April 11, with the assistance of the following local musicians: Waldo Goltch, violinist; Mrs. Eugene E. Davis, soprano; Miss Jessie Dockum, contralto; L. H. Taylor, tenor; Miss Nette Carter, soprano, and the Belton Oratorio Society. The local newspapers commend warmly the concert and give praise to Conductor Davis.



THE MUSICAL COURIER,
86 GLEN ROAD, ROSEDALE, TORONTO.
APRIL 20, 1909.

DISCRIMINATIONS.

TWO journalists were sitting at their desks in the editorial room of a newspaper office in a small Canadian town.

Said the one—cruel dramatic critic—to the other—an enthusiastic musical writer, whose prose is invariably prosy and whose adjectives are always couched in the superlative degree: "You are placing things on an idealistic basis."

"An idealistic basis?" inquired the enthusiast, who is a woman—"only a woman."

"An idealistic basis," repeated the critic (whom the enthusiastic musical writer pities "because he is unfortunate in being a man").

"No," she replied, "you are mistaken. In reality I am not placing things on an idealistic basis."

"Then why do you always praise?"

The woman paused. "You see," she said, "praise is not only human, it's divine. That's why I praise."

"A weak explanation," said the man. "In fact, no explanation. The gods denounced; such was their privilege, their royal prerogative. It's divine to denounce, it's human to worship."

"That must be it, then," sighed the woman. "I'm not anybody, anyway. I suppose I praise because it's human."

"Then," said the man, "you see I was right in the first place. After all, you are placing things on an idealistic basis; this too abundant rhetoric, this fulsome adulation is a sign of weakness—feminine weakness—it doesn't pay."

"But it doesn't cost any more to print my writing than yours," she said, defiantly.

"That's your short-sighted way of looking at it," he explained, doggedly.

"I think the trouble with you is," said the woman, "that you are devoid of high ideals; you haven't inherited them, you will never allow yourself to cultivate them—you can't purchase them."

"If I had higher ideals, would my writing be worth more?" queried the man.

"Yes," said the woman; "You would not be living here, drawing a meagre salary. You would be in some metropolis editing a department and making \$5,000 or more a year."

"Which is worth considering," said the man.

"Yes," said the woman, "you can write, but you haven't high ideals. I have the ideals, but I can't write."

"So you should have charge of a woman's department in some big paper and I should be at the head of the first journal on the continent, but fate has decreed otherwise!" Then he added to himself: "She is generalizing and I am particularizing. She is talking of mere appreciation of the beautiful in art and nature and I am thinking of my lack of personal ambition. My severe criticisms prove that I have high ideals, but the people here don't see it. My present position proves my lack of ambition—that's all—but there isn't any use in explaining."

He took up his pen and began to write: "Of all the dramatic performances that have ever been presented here this was the worst it has been my misfortune to witness. The star is lacking in the first essentials of histrionic ability"—whereupon he threw down his pen.

"But to return to my original charge," he said aloud. "You haven't solved that question yet. You admit that you cherish high ideals, but deny that you place things on an idealistic basis."

The woman also stopped writing and with her pen still in one hand and the other hand pressed against her forehead, said: "The woman who works in a newspaper office doesn't place things on an idealistic basis. The woman who places things on an idealistic basis is lacking in independence. She writes poetry, rather than prose. She can even endure playing 'The Last Rose of Summer' and 'The Maiden's Prayer' every evening after tea for the delectation of her 'papa' and the fragile curate who calls at frequent intervals."

"I know the type you mean," interrupted the man, "you needn't go on—"

"She sometimes wears coffee colored lace at her wrists—"

"And a blue bow at her neck—"

"And the coin she places on the plate each Sunday is earned by her father—"

"Or her brother—"

"Yes, or her brother," said the enthusiastic writer as she returned to her neglected copy. "Such a woman places things on an idealistic basis, but she hasn't high ideals."

"Our musical reporter is more discriminating than I thought," mused the dramatic critic. "Of course she's right. A vital difference does exist," and he hurried off to interview a towering celebrity, for celebrities are rare in that vicinity.

The other member of the staff continued to write: "The playing was really magnificent, the singing was utterly superb. It was one of the very grandest events ever given in this town." Such was the finale of her article.

In the *Pall Mall* magazine of the present April there appears a Canadian story—an effort of the imagination which is at once striking and realistic. The author is Algernon Blackwood, a music critic of ability as well as a creative writer of rare talent. The name of this sketch is "A Haunted Island." It is welcome because it graphically describes an interesting and romantic phase of Canadian life, and, further, because it deals with scenes and environments comparatively new to literature. But the story is chiefly valuable for the reason that it proves how Canadian atmospheres and surroundings may inspire a writer such as Algernon Blackwood, and thus produce results of consequence.

The Dominion Parliament is in session at Ottawa, and many are the events, social and musical, which are there taking place. Emil Sauer recently appeared there and delighted a large and enthusiastic audience. A "Drawing-room Concert," under the auspices of the Local Council of Women, took place at the Russell House on April 17 at 8 p. m. On Wednesday, April 26, the Emil Paur Symphony Orchestra will be heard at the Russell Theatre, an event which will be under the patronage of the Earl and Countess of Minto. A vocal recital will be given to-night at Goldsmith's Hall by Mrs. Edwin L. Saunders, and on May 1 Ben Davies will sing in the Canadian capital. The Ottawa Amateur Orchestra Society, consisting of seventy members, is also preparing an important concert, at which the assisting artists will be Francis Rogers (baritone), of New York, and J. B. Dubois, cellist, of Montreal.

On Thursday evening, April 13, when "The Redemption" was being sung in Massey Hall, Toronto, the Ot-

tawa Choral Society was giving "a highly successful concert," as "Metronome" of the *Ottawa Evening Post* has described the event. The conductor was J. Edgar Birch, the chorus was excellent, and the orchestra was strengthened by a large contingent of players from Montreal. On this occasion the compositions given were "The Revenge" and "The Hymn of Praise," while the soloists included Miss Shannah Cumming (soprano), and Mr. Van York (tenor). The Ottawa Choral Society is a progressive and artistic organization.

MAY HAMILTON.

TORONTO.

APRIL 21, 1909.

"The Redemption" was given in Massey Music Hall by the Festival Chorus, conducted by Mr. F. H. Torrington, on the evening of April 13. The soloists were Mrs. Eleanore Meredith, Mrs. Julie Wyman, Ffrangcon Davies and Wm. H. Rieger, while Miss Muriel Campbell assisted in some of the ensemble numbers. The chorus was large and satisfactory, the orchestra was very good—surprisingly good for a local body of players, and the whole performance was eminently successful, being a marked improvement upon "The Messiah," which was performed by the society at Christmas time.

Mr. Torrington conducted with force and discretion, again evidencing his well-known musical ability in that capacity. At times, especially in several *accelerando* passages, his baton wielded a magnetic and exciting influence. "The Redemption" is well suited to him, musically and temperamentally, and upon this admirable performance of it he is to be heartily and sincerely congratulated.

Mrs. Eleanore Meredith was in good voice and after her solo "From Thy Love as a Father" was accorded an ovation and compelled to repeat the number. The manner in which her singing was received was enthusiastic enough to be gratifying to any artist. Her appearance here was a happy event, being pleasing to audience and singer alike.

The contralto part in "The Redemption" is not sufficient to give an artist such as Mrs. Julie Wyman as much scope as her hearers would wish, notwithstanding which fact Mrs. Wyman's singing was one of the features of the evening, being characterized by those charms and graces which, together with her voice and interpretations, have placed her among the first vocalists on the continent.

Wm. H. Rieger is no stranger to Toronto, where his finished style and pure tenor voice have for several years been familiar to concert-goers. He also was very well received, and deservedly so.

Of Ffrangcon Davies what shall be said? It is seldom that a vocalist claims unqualified adulation. After his solo "Arise and Hear" came spontaneous and ringing applause, not a noisy, popular concert outburst, not a meaningless and conventional clapping of hands, but an unmistakable demonstration of appreciation such as is not heard every night in the year.

He sang like a man inspired. The beauty of his voice, his clear enunciation, which made every word distinctly recognizable, the power and majesty of his declamations, such as "Arise and Hear!"; the pathos and tenderness of his interpretation, "Mother, Behold Thy Son"; the exquisite portrayal of passionate anguish, "My God, My God, Why Hast Thou Forsaken Me?"—to listen to such singing is to realize artistic ideals.

Mrs. H. M. Blight presided at the organ and did much to strengthen and broaden the general effect of the entire performance, while John L. Bayley acted as leader of the orchestra and was likewise an important requisite.

The chorus numbered about 330 singers and the orchestra 70 musicians. In addition, choir boys, who sang antiphonally, were stationed on either side, high above the platform and near them were extra cornetists, while in the corresponding tiers below were special harpists in their gowns of white. The effect of the chorus, "Unfold, Ye Everlasting Portals," which brought into action every voice and instrument, was overwhelming, and the whole number had to be repeated.

The soloist at the Paur Symphony Concert, which on Monday evening next marks the last concert of the present Massey Music Hall series, will be not Madame Nordica, as first announced, but Madame Schumann-Heink. This change is made at the request of Madame Nordica, who, owing to illness, desired to be released from the engagement.

Dan Godfrey and his British Guards Band are playing in Massey Hall this afternoon and evening.

It is probable that "The Redemption" will be repeated as a testimonial concert to Mr. Torrington.

An organ recital will be given in the Jarvis Street Baptist Church on Saturday afternoon, April 29, by Miss Jessie Perry (a talented pupil of A. S. Vogt), assisted by Miss Dora McMurtry, soprano.

Sousa's Band played in this city last Saturday, giving an afternoon and an evening performance. Popular programs were given, as usual, and the soloists were Herbert L. Clarke, cornetist, whom Torontonians are glad to

welcome in this his native city; Arthur Pryor, trombone soloist; Misses Maud Reese Davies, soprano, and Dorothy Hoyle, violinist, Massey Hall is having its share of band concerts this week.

M. H.

MONTREAL.

APRIL 18, 1899.

All of musical Montreal has been in attendance at the opera this week, not once, but as many times as the stress of circumstances would permit. As a result the musical colony has passed a more enjoyable week than any of its predecessors this season, and M. Charley, the impresario of the New Orleans Opera Company, is rejoicing over the substantial form which the evidences of musical appreciation has taken. There is still, however, the distressing and inexplicable question as to why the English part of Montreal is so flagrantly neglecting its opportunities yet to be settled. At none of the performances has the percentage of English exceeded 10 per cent., and yet it is on them that the majority of musical and theatrical events depend in general most largely for patronage.

The second week of the opera season has strengthened the excellent impression made by the first four grand opera performances. The spirit of interpretation, the care and attention to production and the merit of the principals are seen more clearly at each performance. Why Chicago was conquered, even in the face of the Grau productions, and the grounds Messrs. Charley and Campiglio have for aspiring to a New York triumph next season are both clear to Montreal eyes. The week opened with a double bill, "Cavalleria" and Massenet's "La Navarraise," with the Walpurgis ballet as an enlivening feature. Both the tenors, Gibert and Gauthiers, appeared, and aside from criticisms on the sanguinary nature of the second opera, the success was fully up to the standard of the previous week. "Mignon" on Tuesday was played to the largest audience that has ever assembled in the theatre, some 300 standing room tickets being sold. Reyer's "Sigurd," of interest mainly to the French contingent, was given Wednesday, and De Maillart's "Les Dragons de Villars" on Thursday. Verdi held the stage Friday and Saturday with "Il Trovatore" and "Aida," the latter being one of the most brilliant spectacular productions the company has presented. A second concert was given Sunday evening, with Bouxman, Gaidan, Berges, Dalzen and Pouget as soloists, though the two best numbers on the program were the orchestra's rendition of the "Tannhäuser" Overture and Schubert's B minor Symphony. M. del Campiglio proved a most acceptable accompanist.

The success of the present engagement, it may be remarked in passing, has seemingly infused the iridescent dream of a stock French grand opera company in Montreal with some vitality. For at least two years there has been at least one plan for the attainment of this aim perpetually before the public, and usually there have been two or three. The main problem has been to crystallize the nebulous but enthusiastic verbal support into solid financial backing, and it is said this has been at last accomplished. It is expected that some definite announcement to this effect will be made before the close of the present season, and that Montreal will be able to look forward to five months or so of opera next year. Whether or not it means the erection of a new theatre has not been touched upon. In the light of the positive mania for building theatres with which this city has been afflicted of late it probably does.

The new organ at the Church of St. Louis de France was successfully inaugurated by its talented young organist, Miss Victoria Cartier, through recitals on Wednesday and Sunday. Miss Cartier has been frequently referred to in these columns, and with the new instrument at her disposal she should take a prominent place in that field of music which is so excellently developed in Montreal.

Considerable interest has been aroused by the announcement that the Church of St. James the Apostle has decided to spend \$25,000 in renovating its organ and chancel this year. There are rumors of a like intention on the part of two other prominent and wealthy churches.

Miss Louisa Morrison gave two drawing room recitals last week, both of which were quite largely attended. Miss Morrison sang several of her own compositions and was assisted by several local musicians, among whom were Messrs. Von Liebig and Langlois.

The only two fixtures of importance in the near future are the appearance of Ben Davies on the 24th and the Paur Symphony Orchestra on the 27th.

J. S. LEWIS, JR.

CANADIAN NOTES.

Miss Margaret Huston (soprano) will give a recital in her studio at the Confederation Life Building, Toronto, on May 6, when she will be assisted by some of her most promising pupils.

A party of Winnipeg music lovers, including Mrs. Eleanor Dallas Peter, recently visited St. Paul in order to attend the performances of the Ellis Opera Company.

Mrs. Henshaw (Julian Durham), of Vancouver (B. C.),

left that city last week, and has been paying Victoria a visit.

J. D. A. Tripp, the Canadian pianist, is busy with concert engagements. He will shortly be heard in London, St. Catharines, Hamilton, Lindsay and Toronto. This month he goes to New York, where he will give a recital in Knabe Hall on April 28, after which he will return to his studio at the Odd Fellows' Building, on College street, Toronto. Mr. Tripp has been fortunate in securing for his New York recital the assistance of Miss Edith J. Miller, contralto.

Mrs. Julie Wyman is one of the busiest musicians in Toronto. She has pupils at St. Joseph's convent, at her studio at 644 Spadina avenue, and also at her downtown headquarters, which are at the warerooms of Messrs. Mason & Risch, 32 King street West. Mrs. Wyman also visits Buffalo every week, where she has some brilliant vocal pupils, and she likewise has pupils in Hamilton. The artist has certainly been appreciated in Canada, if numerous concert engagements and many pupils who are already known as successful public singers may be looked upon as criterions.

TORONTO CONSERVATORY OF MUSIC NOTES.

The program of piano music given in the Conservatory Music Hall by pupils of Donald Herald on the evening of the 14th inst. was both interesting and varied, comprising selections from the modern and classical schools, the playing of which was most satisfactory and creditable throughout.

The vocal numbers sung by pupils of Miss Denzil and Miss Hallworth gave an additional interest to the program, being received with evident appreciation by the audience.

Bruce Bradley, who is winning his way as a concert singer, has recently been filling engagements out of the city with good results, as will be seen from the following comments:

Bruce Bradley possesses a beautiful tenor voice of considerable compass and remarkable clearness and sweetness. His songs were sung with exquisite feeling, few tenors excelling him in this respect. The audience were delighted to hear Mr. Bradley, who gave his repertory without stint. He was warmly encored.—Peterboro Evening Review.

Mr. Bradley, who was in fine voice, gave a number of the most successful efforts of the evening. He has a clear, powerful voice, rich and full, and takes the high notes without the least apparent effort.—London Advertiser.

Mr. Bradley is a son of Mrs. J. W. Bradley, of the Conservatory staff, whose work as a vocal teacher has always borne good results.

W. H. Hewlett, of London, Ont., a former pupil of A. S. Vogt and a graduate of whom the Conservatory is justly proud, was the organ soloist on the occasion of a recent concert given in the Jarvis Street Baptist Church, under the direction of Mr. Vogt. Mrs. H. W. Parker, also of the Conservatory staff, contributed in Buck's "My Redeemer" one of the most enjoyable numbers of the evening.

Tenders for the work in connection with the enlargement of the Conservatory of Music are now being received and building operations will commence early in May. The increased number of teaching rooms to be ready for occupation in September next will greatly facilitate matters, as the present accommodations, which at the time of erection in 1897 were considered ample for several years to come, have been taxed to the utmost during the present season.

Miss Merriall G. Patton, contralto, of Winnipeg, will henceforth make her home in Toronto, where at present her address is 617 Spadina avenue. Miss Patton will accept oratorio and concert engagements, and she has already received the offer of a salaried position in one of the largest and best known Toronto churches—a proposition which she is considering.

This contralto has studied in San Francisco and in Winnipeg, where she was for some time a member of the quartet choir in Westminster Presbyterian Church. Her repertory consists of the best known oratorios and many concert selections, while in sacred music—including Roman Catholic masses—she has been particularly successful.

Miss Patton's voice is a powerful contralto of good range and quality. For a period she was a pupil of Signor D'Auria, who at one time conducted the orchestra at Patti's concerts. This Canadian singer has toured in Canada West, and it is to be hoped that she will be appreciated in Ontario. She is a young artist, and in addition to her musical gifts possesses a charming personality.

Miss Lucile Corbett, pianist, has given some interesting lecture recitals in New York during the past season. She has brought forward many new works by American composers and won praise for her interpretation of them.

Columbia University Philharmonic Society.

THE Columbia University Philharmonic Society, founded in 1896 by C. H. Pfeiffer, gave its annual concert at Mendelssohn Hall on Friday evening, April 21. A large audience, consisting chiefly of friends of the young performers, enthusiastically applauded each number on the program, which was really interestingly prepared and carried out. The society had the assistance of Miss Blanche Duffield, soprano, and W. J. Mosenthal, violin. The director of the society is Gustav Hinrichs, who has secured laudable results from the young material which is under him. The honorary director is E. A. MacDowell.

The orchestral numbers went with a considerable amount of dash and vitality; those selections requiring close and exacting treatment were admirably handled. W. J. Mosenthal, concertmeister, made the hit of the evening with his unaffected, sympathetic violin playing. His tone is firm, of sufficient sonority and round. His encore was "L'Abeille," by Schubert-Litt. Miss Blanche Duffield, a very young soprano, came in for a liberal share of the honors. She has a light, high soprano voice, which is receiving correct instruction. Her aria from "Traviata" at least served to display the range and flexibility of her voice, although, naturally, it is as yet too difficult for her. Her songs went very well indeed, her enunciation is admirable, and she sings in tune. Another young American with a promising future. The accompanists of Miss Duffield and Mr. Mosenthal were Miss Ida Benedict and D. G. Proctor. This was the program:

Overture, Entführung aus dem Serail.....	Mozart
Legende.....	Wienawski
Idylle.....	Freudenberg
Aria from Traviata (Ah fors' e lui).....	Verdi
Moment Musical.....	Schubert
Entr'act, Rosamunde.....	Schubert
Berceuse, from Jocelyn.....	Godard
Violin solo, C. H. Eckerson.....	Wilhelmj
Prize Song from Wagner's Meistersinger.....	W. J. Mosenthal
March from Les Deux Avoies.....	Gretry
At Parting.....	Rogers
A May Morning.....	Denza
Wedding Procession from Feramors.....	Rubinstein

The Aeolian Recital.

The Aeolian recital last Saturday afternoon was heard by an audience that filled the hall. The program was made up wholly of compositions of Grieg. "Huldigungs-marsch" was played by the Aeolian pipe organ; "An den Frühling," op. 43, No. 6, was played by the Pianola; Sonata in A minor, op. 36, was played by Hans Kronold, the violoncellist, the Pianola accompanying; the "Peer Gynt Suite" was given by the Aeolian Orchestrelle, and the "Norwegian Bridal March" was performed by the Pianola.

A Bjorksten Pupil's Success.

Mrs. Grenville Snelling sang in Boston April 13 and received considerable praise from the music critics there. Here are a few of the press notices:

Mrs. Snelling is a true artist to her finger-tips. Her voice is well placed and she uses it with far more than ordinary skill. Her diction is most admirable.—Philip Hale in the Journal.

Mrs. Snelling, who has a well trained voice of excellent quality, and who sings with ease and artistic taste in a gracefully flowing and refined style, interpreted her songs with a delightfully keen appreciation of their varied characteristics.—The Herald.

As a singer of the illustrations, we can hardly imagine any one better than Mrs. Snelling.—The Transcript.

Mrs. Snelling sang the French songs—a score or more—with excellent effect.—The Globe.

The Dannreuther Quartet.

The last of the annual series of afternoon chamber concerts given by the Dannreuther Quartet at the house of Dr. C. H. Knight, in West Fifty-seventh street, took place last Sunday before a large and enthusiastic assemblage of artists, doctors and other professional gentlemen (not to forget the ladies, who are privileged to listen in Dr. Knight's private office downstairs). The program embraced the Beethoven Piano Quartet, op. 16, in E flat major; Kopylow's String Quartet, op. 15, in G major (first time), and Tchaikowsky's big Trio, op. 50, in A minor (a la mémoire d'un grand artiste, Nicolas Rubinstein), which was finely played by Ulysse Bühler and Messrs. Dannreuther and Schenck.

The last of another series of ten afternoon chamber concerts, given by the Chamber Music Club at various private residences, will take place next Monday at the house of Mrs. Bayard Cutting, at which the Dannreuther Quartet will be assisted by M. Selmer, clarinetist, of the Boston Symphony Orchestra, and Ulysse Bühler. The program will embrace Mozart's Clarinet Quintet, Schumann's Fantasiestücke for clarinet and piano, and Rubinstein's B flat major Piano Trio.

April 21 the Quartet will play at Orange; April 14, at Norwich, Conn.; April 20, at the house of Mrs. G. Colgate; April 27, at the Waldorf-Astoria (University Glee Club).

Carl's Second Recital.

THE "Old First" was filled by an immense audience to hear Mr. Carl's second recital of the spring series last Friday afternoon.

The recital opened with Bach's well-known Toccata in F major, played with a broad tone and fine precision. The pedal solo passages, in which Mr. Carl revels, were especially well done, and the entire piece was given an excellent performance; an "Invocation," by Albert Renaud, received its first performance, and is dedicated to Mr. Carl, who played it with fine tonal effects and poetic feeling. The "Intermezzo" from "Ascanio," by Saint-Saëns, also played for the first time, will be a welcome addition to recital programs.

Mr. Carl's virtuosity was, perhaps, best displayed in the "Concert Satz," by Thiele, taken at a tremendous tempo, and played with an abandon and artistic finish that easily overcame the difficulties with which it abounds.

Mr. Carl presented his pupil, Mrs. Laura Crawford, who gave an excellent reading of the C minor Sonata, by Salomé. Mrs. Crawford has a fine technic and plays exceedingly well, showing the results of the training she has had under Mr. Carl's guidance.

Miss Kathrin Hilke sang the aria from the "Flying Dutchman," by Wagner, and songs by Adele Lewing and Henri Falcke. She was in excellent voice and made a most decided hit by her rendition of these numbers.

The third recital occurs this week, Friday afternoon, at 4 o'clock, when Mr. Carl will be assisted by E. Ellsworth Giles, tenor, and Andrew Schneider, baritone.

The program of last Friday's recital is appended:

Toccata in F major (Book III.)	Bach
Invocation (new, first time)	Renaud (Dedicated to Mr. Carl.)
Fantaisie in C major	Sjögren
Overture to the Occasional Oratorio	Händel
Vocal, Ballad (Der Fliegende Holländer)	Wagner Miss Kathrin Hilke.
Sonata in C minor	Salomé
Andante Maestoso. Allegro risoluto.	Mrs. Laura Crawford.
Pastorale in D major	Selby
Intermezzo from Ascanio	Saint-Saëns
Concert-Satz (No. 1)	Thiele
Vocal—	
Wanderer's Night Song	Lewing
Spring and Winter (new)	Falcke Miss Kathrin Hilke.
Marche aux Flambeaux	Guilmant

Carl's New Address.

William C. Carl has removed to No. 39 West Twenty-fifth street for the spring and summer months, and will not locate permanently until the fall. Mr. Carl has been obliged to change his studio, as the former building is now to be made into a business house.

Miss Mabel Denman.

Miss Mabel Denman, soprano, a pupil of Mme. Lena Doria Devine, sang with success last Friday evening at a musicale given at Madame Van Norman's School, at West End avenue and Seventy-first street. She sang D'Hardelet's "Mignon" with a good French accent, and in response to an enthusiastic encore gave Chadwick's "He Loves Me." Her other selections were "My Dream," Tosti, and Hawley's "When Love Is Gone."

Hanchett.

Dr. Henry G. Hanchett is now touring through the South, having finished his engagement at the Florida Chautauqua. The close of the session there was signalized by a concert under his direction that was pronounced by all hands the finest in the whole history of the Chautauqua, running through fifteen years. The chorus was accompanied by the assembly orchestra (taken to Florida for the session from Indiana) and sang four vocal and four secular choral numbers.

Dr. Hanchett appeared as soloist as well as director, giving two piano selections as a variation of the program. Altogether, with a daily rehearsal, frequent appearances as soloist on the assembly platform, five analytical recitals and some teaching, the director of music at the Chautauqua was a busy man.

His recitals during his present tour are on a plane every bit as high as that maintained in his work before the Brooklyn Institute, and that, too, by the desire of those engaging the recitals. At a school in Mississippi, for example, the recital was managed by a student club known as the "Bach Society," and the program presented three Bach fugues, two Beethoven sonatas (one given only in part) and two selections each from Chopin, Schumann and Wagner-Liszt, with single selections from Rubinstein and Liszt. At another school arrangements were at once set on foot for three visits from the artist next season, with recitals, lectures and examination of the pupils at the school on each visit.

Dr. Hanchett, assisted by Dr. John C. Griggs, will again direct the music and conduct an elaborate course of music study (including thirteen recitals) at the Monteagle (Tenn.) Chautauqua during July and August.



Heinrich Meyn has just returned from a short and very successful concert recital tour in the West, notices of which will be reproduced in a later issue.

A recital by Aiulf Hjordvard, piano, and Jaco Renard, cello, will take place Wednesday evening, April 26, at 8:15 o'clock. Miss May Harte will be the accompanist.

Miss Mary Louise Clary sang for the Orpheus Club, of Newark, last Thursday. She also was heard in the "Persian Garden" and other solos in Wilmington on Saturday evening, and had a very flattering reception in both places.

The well-known and successful Bradford (Pa.) teacher, Nellie Hibler, gave a recital last month, her pupils being assisted by C. Mente, violin, and H. Neumyer, clarinet. Mrs. Hibler is now singing in a prominent Bradford church.

Signor Clemente Belogna has been engaged for several important festival events during the first part of May, including "Stabat Mater," in Baltimore, May 4; "Samson and Delilah," in Newark, on May 11, and Ebensburg, Pa., on May 16.

At the last regular meeting of the Omaha Musicians' Association it was decided to hold a grand May festival, concert and ball, May 6, 1899, the object of which is to raise sufficient funds to purchase a regulation uniform for its members.

In June Sara Anderson will sail for Europe, where she expects to remain for some time, not returning to this country until after the first of the year. While abroad she will devote some time to study and will probably accept engagements for concerts.

To-morrow night, in Calvary Church, Fourth avenue and Twenty-first street, New York, there will be a performance of "A Song of Destiny," by Brahms, and "A Hymn of Praise," by Mendelssohn. These works will be given under the direction of Clement R. Gale.

Mrs. Northrop, admired artist, sang in such manner that salvos of applause followed her at the Northrop-Johnstone concert. "You and I" was sung in most charming fashion, with infinite tenderness and grace; it was full of chic. It was also refreshing to hear a new spring song—one by Hyde, and which brought her a rousing encore.

As before mentioned, Frances Mosby's concert, which is to occur in Memphis, Tenn., on May 2, is sure to attract a large and distinguished audience, inasmuch as that city was Miss Mosby's former home, and as she occupies a high social and musical position. Among those who will assist are John J. Bergen, tenor, and Morris Bernhardt, accompanist.

Miss Kathrin Hilke met with great success in her appearance in Meriden, Conn., on April 18, where she was heard in the "Bride," by Mackenzie, and miscellaneous solos.

Miss Hilke has been engaged for several important concerts to take place, including the "Stabat Mater," in Baltimore; the "Persian Garden," in Montclair, and a big concert in Pittsburg somewhat later.

Miss Laura Louise Wallen's concert at Sherry's on the 18th was most successful in every way. A large audience of well-known society people by their attention and applause showed their appreciation of this young singer. Miss Wallen's program was an excellent one, her own numbers being "Il est bon, il est doux," an aria from "Herodiade," in the French group; "When the Swallows Homeward Fly," "A Memory" and "Let us Forget," in the English, set to music by Maud Valerie White, and two Brahms' songs in German, "Sapphic Ode" and "Meine Liebe ist Grün." Miss Wallen's voice is of a beautiful quality and she sings with style and finish. She was recalled after each group of songs and received compliments and congratulations without number from those present. Miss Wallen's future career will be watched with interest. She will be heard in light opera during the summer and coming season and much success is predicted for her.

Songs—"Singable" or "Unsingable."

By CARL A. FIELD.

"SINGABLE" songs—what are they?

What is meant when a singer, teacher or publisher so designates modern musical compositions? Surely not a song such as I saw recently advertised in the columns of a provincial newspaper as "presenting in the score no technical difficulties for either the singer or the accompanist," for what singer possessing any ability would enjoy singing such a work, to say nothing of how useless it would be to a teacher in carrying out his aim as instructor.

Many singers in applying the term "singable" or "unsingable" to a song composition use the adjective with the mental reservation "for me," "for my own voice, compass or range."

Some good singers have a voice range of but ten notes, who can produce full, clear tones only from A to E in the next octave.

To a singer of such limited tone production many songs written in the so-called "medium" range are "unsingable" that yet may be quite "singable" to another voice of more extended compass.

In this we have been considering compositions on merely technical grounds.

There is another meaning applied to the term "singable" or "unsingable"—the suitability to the occasion on which it is to be sung, or the amount of musical culture in the region in which the singer is exercising his art.

To ears untrained Wagner's vocal numbers possess no beauties, nor do the strains of Verdi's "Otello" appeal to the musically uncultured; to such persons these and many other of the world's masterpieces in musical art are "unsingable" compositions.

The large class of people who "criticise" music and musical compositions know nothing of the technics of the art, and in their ignorance despise what they do not understand.

It is not only among the confessedly uninformed that we hear this belittling of the importance of technic, but among the supposedly well equipped corps of musical critics on even metropolitan papers there has often been shown, especially in this last season, a "fine scorn" of the technician.

Yet the men who so criticize are supposedly honest, but prejudice and preconceived opinions bias their judgment. Nine times out of ten (I cannot myself name the tenth, but, for the sake of argument, grant that he may exist) if you inquire into that critic's training in the severe school of complete mastery of the subject matter he so wisely writes of to complain that "emotion," "poetic grasp," "inspiration" are lost in the display of virtuosity, you will find that this same critic may have heard every great pianist, composer or singer—in his capacity of "critic"—during the last decade; he may write learnedly of tone poems, symphonic overtures, concertos, in compositions; "bel canto," "tone production," "unstudied abandon," "sonority," &c., in singers whose industry, talent and technical skill in the mastery of their art has placed them in the front ranks of an ever-striving throng of competitors, but this critic who leads or picks up the phrase "too much technic" has himself had no real groundwork for the knowledge he attempts to display.

To-day false criticism is doing more harm to the cause of musical art in America than any other one thing—a good deal more harm than a perfect technician can do.

Notwithstanding, however, the hyper-criticism of the "non technician" it needed but the advent of several real virtuosos in our midst to give to trained ears and understanding minds the object lesson—deep and abiding—that poetic sentiment, artistic interpretation, delicacy of taste, refinement of feeling, can only be expressed by one who has so completely mastered the technical difficulties of his art that he needs not to even think of the mechanical work involved.

How many times do music lovers, who have listened, enthralled, to the rendition of a favorite musical masterpiece, try to repeat for their own pleasure a composition

"Finger Action.

The standard for position and for connected single tones.

"Wrist Action Downward.

Used for the first note for a group or phrase, for repeated notes, for demi-legato notes, for demi-staccato notes, for staccato notes when played rapidly, for chords and octaves.

"Wrist Action Upward.

Used for any note or notes when followed by a rest and for staccato notes when played slowly.

"Wrist Action Downward and Upward.

Used for repeated notes when followed by rests.

WITH SOME SLIGHT EXCEPTIONS, CAUSED BY INACCURATE OR DEFECTIVE NOTATION, THESE RULES WILL COVER EVERY NOTE OF PRINTED MUSIC.

The above is from

TECHNIC AND NOTATION,

In which all phases of technic are thoroughly treated upon. By JOHN W. TUFTS. Price \$1.25. Published by

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that they have heard rendered by a master, having themselves an artistic temperament, refinement of taste, and, as they say, "knowing how it should go," yet are baffled and discouraged by technical difficulties they have not learned to master?

A great stride forward has been made in America to-day in the standard now demanded of public performers on the piano.

It will no longer be possible to accept as artists men who, no matter what their reading, knowledge of the laws governing progression and harmony may be, are not first "letter perfect" in the art they profess to illustrate.

This cant of false criticism is all about us—from the schoolgirl student who speaks of this and that artist she hears sing at a matinee as "not half so bad" to the "know-it-all" teacher who comes to this country from Europe—that comprehensive place that may mean London, Paris, or Dublin, at a tender age—nineteen or twenty—and who, as time passes, though not being able to avail himself on account of financial reasons of instruction from any of our competent instructors, prates of Leschetizky, whom, it is needless to say, he has never seen; Viardot, Bouhy and other great teachers learnedly.

It is a common occurrence, and one not at all to their credit, to hear American vocal teachers criticize American songs as "unsingable," simply because they possess difficulties—in other words, require study and technical skill—said teacher cannot impart for their proper reading.

You will find, too, that such teachers are not teaching Wagner's songs nor often Schumann's nor even Gounod, but teach instead the time honored operatic arias from Bellini and the simple duets of Abt and Kucken.

I have heard American teachers say, boasting, "I never give my pupils American songs." Why not? They are giving at the time "popular" songs—not masterpieces from the classics—that are to-day being produced in England by exactly the same element that exists in America.

Without being invidious any musician can name composers—men and women—whose works are being produced and published in London that are, in no sense, of a higher grade than those songs issued by our own best publishers of American work.

It is a very common occurrence to hear critics decrying the merits of this and that American composer, and yet these same "critics" in the same breath will ask if you think a knowledge of Bach is essential to a musician's culture, and incidentally remark that they have never studied harmony nor counterpoint and know nothing (and care less) for the rules of progression; yet they will undertake to pronounce a song that has been passed upon favorably by men who technically are prepared to say whether it is good or bad—experienced publishers and their paid "readers" who invest their capital in these same "unsingable" songs.

Shame upon the small-minded, jealous, carping, self-constituted "critics" who so discourage, retard and under-rate true art!

In the soul of the true artist in all branches of creative work, be it music, painting, sculpture, poetry, or the sister arts, is deeply implanted a "still small voice" that bids him ever aim for ideal perfection. And this same inward voice proclaims to each one his fitting meed of approbation over good work accomplished.

It has taken too years for the world to crown Berlioz, and we are still "patronizing" Wagner.

Fortunately to every true artist there is in the exercise of creative work a "joy no man taketh from him," and this is his true reward.

I would not acknowledge it in Europe on account of national pride, but we have heard much from foreigners in reproach in regard to the "commercial instincts" of our men. How does it happen that the fair sex in our own beloved country (and I say it in fear of a wrathful rejoinder) look with such a "commercial spirit" upon the achievements of their artist sisters?

Our women have had for years superior advantages of wealth and culture, yet nine times out of ten—yea, ten times out of ten—they will say: "Do her songs pay?" of the work of a young composer; "Do they really pay for poetry in the magazine, I wonder?" when shown a literary output.

O woman, woman, you are not so uncalculating, poetic, spirituelle as we have sometimes dreamed that you were, and your own voice wakens us from our delusions!

Broad Street Conservatory.

An interesting and instructive recital was given last evening by some of the professors of the Broad Street Conservatory of Music in the concert hall of that institution, No. 1331 South Broad street, Philadelphia.

The program was pleasing in point of variety and was most artistically given throughout. It was opened with a piano solo by Edgar L. Justis. Henry T. Moulton sang several ballads and Preston Ware Orem, Mus. Bac., played two piano solos.

Two violin solos were played Henry Schradieck with exceeding brilliancy of execution, tone and artistic finish.

Mr. Justis and Mr. Orem played several duos for two pianos.

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Slerrie A. Weaver, Supervisor of Public Schools in Westfield, Mass.]

DO NORMAL SCHOOLS FIT THEIR GRADUATES TO TEACH MUSIC?

IN reading the articles published in the Public School Music Department of THE MUSICAL COURIER, I think no sentence of them all has rung in my ears like the one in which Mr. Weaver says "I am not ready to assert that no normal school requires that each graduate shall be thoroughly conversant with the rudiments of music," * * * but I do frankly confess that I have no remembrance of ever having one who knew anywhere near what she ought to know, and almost without exception they are utterly lacking in knowledge of the subject."

In spite of the fact that I have been teaching music in a New York State Normal School since 1884, I know that Mr. Weaver has stated a fact, and it seems to me that this fact is a more prolific one for discussion. The success of any branch of study, as a factor in the education of the young, must depend, to a very great extent, upon the ability of the teachers who teach this subject. Since normal schools are now acknowledged not only efficient but most necessary to the preparation of teachers for the public schools; if music is admitted into the common school curriculum, normal schools certainly have a duty to perform for the teachers they send out. All teachers who go out from these schools should understand thoroughly the rudiments of music, and have some ability to teach it. That not one-fourth of the graduates of the normal schools of New York State are thus fitted, I, as one of the defendants in this case, freely admit.

The causes of this failure seems to me worthy the attention of the musicians and educators of the State. What is the acknowledged field for normal school work? Professional training. Students who enter a normal school are supposed to possess a good common school education; the rudiments of arithmetic, grammar, geography, reading and spelling have already been learned, and after a short review of these subjects, with a view to teaching them, high school subjects secure the attention of the pupils, and after perhaps three years of careful training in algebra, geometry and trigonometry, composition, rhetoric, history and literature, Latin, Greek, French and German, the professional training is begun. After all this academic work I have never heard any teacher of pedagogy complain that his pupils were any too well versed in the subject matter in which he was giving professional training. On the contrary I frequently hear, "John Smith is failing in his professional work because he does not know how to read and spell and cipher with accuracy." If this is true of the subjects which are studied in one form or another from infancy to maturity, what problem do you think presents itself to the teacher of the pedagogy of music?

Let me whisper it in your ears, for if the world heard it they would say, "We doubt if the normal schools ever send out trained teachers of music."

Here I must be excused if I speak mainly of the school in which I teach, for the facts may not be exactly the same in all parts of the State. The large majority of pupils who enter have had no previous instruction in music, many have never heard music, except such as is rendered by the church choir and the village fiddler. Aside from those who come from our own training school, and the village schools under our supervision, not more than three in any one year are ready to pass an entrance examination which requires the correct writing of the major scales, and the reading of the simplest exercises at sight.

On the other hand, dozens enter each year who can neither sing the scale, nor hear differences in pitch. Each term I test pupil after pupil who cannot tell "America" from "Old Hundred," and who insist that do, ti, la, sol, sound exactly like do, re, mi, fa, or do, sol, mi, do, just like do, la, fa, do.

Now what time do you suppose is given the teacher of vocal music in normal schools to make music teachers out of this material? In most schools forty minutes a day for twenty weeks. Here, by teaching after school hours, and the help of an interested principal, two lessons per week of sixty weeks, and one lesson per week for the remainder of the school course is allowed.

But how much does this mean, compared with the time spent with mathematics or English? Very little, indeed. And is music so much easier to teach than these other branches of study? Let any parent who has paid for piano instruction answer. Let the English choir-master tell his tale of labor with the English choir boy. Let any earnest teacher of music answer the question honestly.

Then look at the conditions under which normal school pupils are taught music. The classes are very large, from 50 to over 100 in each class. Those who have some natural gifts, but little training, in the same class with

those who cannot recognize the difference in sound between a minor second and a sixth. In classes of this size, the greatest good of the greatest number must be considered, so the few at the head of the class do not progress as rapidly as they might, and the poorest fail and try again. But things are not quite so bad as they look, for there are those who enter every normal school who are enthusiastic over music, and have some talent and some training. Then there is another class, still more delightful to teach; the school teacher who has taught school long enough to realize the value of music in the school room, and who comes to the normal school bent upon learning music, if such a thing be possible, and it is possible, for, despite all drawbacks, any pupil who has perseverance enough can learn to teach music.

To illustrate, let me tell you what a young woman did who came to Potsdam, unable to sing do, re, mi in tune. She came, convinced that she could not sing, but sure that no teacher was fully prepared to teach school who could not teach music. It took her months to learn to sing the scale, but in two years she acquired sufficient ability so that she taught music acceptably, not only in the graded schools she first entered, but afterward in a normal school, from which she wrote me: "I know I have been fairly successful, for the teachers from this school are very generally teaching music in their own schools, and many a one who came here never having dared to sing, encouraged by my story, has tried and succeeded." Still, to one pupil who is as patient and hard working as this one are many who are indifferent; and possibly, like the man Mr. Roberts quotes, "pass go per cent. and know nothing."

That there is much that can be done in the normal schools toward fitting grade teachers to do good work in music teaching, I am very glad to admit, but that it is possible under existing conditions to so fit every graduate of any normal school in the State, I seriously doubt. There are many reforms to be worked before this will be possible. First, the sentiment of the public must change and music must become, not a mere accomplishment, but a vital part of every child's education. Not until this sentiment prevails will it be possible to give to music its proper place in education. And I am of the opinion that the music teachers all over the country would be entirely satisfied with one-fourth the time devoted to arithmetic or a very small fraction of the time devoted to the study of English, and even under these limitations, will secure excellent results.

There must be a harmoniously arranged plan by which musical training shall begin in the kindergarten and primary schools and extend through the grammar and high schools, the academies, colleges and universities. When the college entrance requires something of musical knowledge a great step in advance will have been taken, and that time is surely coming. Our boasted American educational system will never be complete until music takes its place as a serious part of every school curriculum.

Pythagoras laid it down to the men of Crotona, and it became a law of all Greek culture, that of all the senses, the sense of hearing was the chief moral agent." Even Plato declares without reservation that to a perfect education there are but two absolute essentials—gymnastics for the body and music for the mind.

In our busy, utilitarian age we need to consider the question of culture more than we do, and as we grow in a realization of the truth we shall see that much that is counted of highest value sinks into insignificance when viewed at long range, while those things which lead to an appreciation of the good, the true and the beautiful become the realities of existence.

At no time and by no people was music so highly regarded for its power in education as when ancient republican Greece was in her glory. Music is fast approaching its high place in the education of the present day, and when again its value is realized and the high culture of ancient Greece is added to the substantial qualities of American manhood, a truer and a finer civilization than the world has ever known will prevail throughout our land.

JULIE E. CRANE.

POTSDAM, N. Y., March 20, 1899.

FOR SALE.—Two valuable old violins, for cash only, to close an estate. Can be seen by addressing by letter E. D. L., care THE MUSICAL COURIER, New York.

WANTED.—Director of music for Southern college of high standing; a native American, Presbyterian or Episcopalian, preferred. Address immediately, "X," care THE MUSICAL COURIER.

TO VOCAL TEACHERS.—Vocal teachers who have advanced pupils prepared to accept public engagements for concerts and oratorio can secure auditions for the purpose of selecting from among them such voices and artists as are prepared to accept engagements for next season.

It would be advisable to present only such pupils as are prepared with a repertory, and, who are, in the estimation of the teachers, competent to sing in public. Address, New York Manager, care of THE MUSICAL COURIER.

The Hygiene of the Voice.

By F. MAGEE ROSSITER, M. D.

IF half the care were exercised to keep the voice in tune that is given to an inanimate instrument, the world would be full of melodious tones and beautiful songs, and we should be spared the almost universally harsh, high-pitched, rasping sounds that now greet our ears on every hand. The human voice is the most wonderful instrument in the world. The tremulous, subdued tones of a pipe organ, or the sweet, delicate obligato of the violin, appeal to the inmost emotions; but the cultivated human voice, with a tender, sympathetic heart behind it, whether it be in song or in the entreaty of a friend, touches the deepest heart of man and affects his entire life.

The voice, above all instruments, should receive care and attention. We can lay down as a broad and general rule that whatever promotes the continual maintenance of robust health serves as an invaluable agent in the development of the voice.

The first thing necessary to the hygiene of the voice is correct breathing. All bands, constrictions and tight clothing must be removed from the waist and chest. There should be an unobstructed passage for air from the diaphragm to the lips.

How shall one breathe? What is the correct way? These are questions that many are asking, and that many have attempted to answer, often doing much harm. Cities and towns are full of "professional" voice trainers who do not know the first principles of natural breathing.

There is only one right way to breathe. We hear much about chest breathing, diaphragmatic breathing and abdominal breathing; but none of these methods is correct; all are incomplete, and any one of them, if practiced alone, will result in harm. If those who are in doubt as to the natural method will watch a little child breathe, the question can be settled beyond controversy. The entire front of the body moves forward, and there is also a slight lateral movement. It is a false conception of respiration which says that the chest shall not move at all, but that all the movement should be confined to the waist.

The base of the lung should fill with air first, as a result of the contraction of the diaphragm, which is a cone-shaped muscle, forming a separation between the thoracic and abdominal cavities. This muscle flattens out during inspiration because of the contraction of its muscular fibres; at the same time the ribs to which it is attached rotate outward and a little upward. The latter action lends still further to flatten this muscle. The downward movement of the diaphragm presses upon the stomach and liver, and produces a slight forward movement of the abdomen. As the lungs fill with air there is a gradual expansion of the chest forward and laterally, which completes the movement of inspiration.

So, during the entire period of breathing in, there is a rhythmical movement of the front of the body, beginning with the abdomen, and quickly passing up to the throat. In inspiration the abdominal muscles are perfectly passive, but they are active in expiration. This action is an important factor in voice production. The same principle holds good in the breathing of the lower animals. When a cat mews or a dog barks, a cow lows, or a horse neighs, the abdominal muscles contract and become tense, the diaphragm relaxes slowly and some of the little muscles between the ribs become tense.

Speaking or singing from the throat not only produces an irritating tone, but also a chronic state of irritation of the larynx and pharynx, causing some of the most obstinate forms of catarrh. These parts are often kept in a continual state of disease by speaking rapidly and in a high-pitched, unnatural tone of voice. One who speaks thus is not only doing himself an injury, but is also injuring those who are compelled to listen.

Since voice is the result of vibrations of air and cannot be produced without it, we should first see to it that there is always an abundance of pure air. Rooms should be thoroughly ventilated night and day. The voice is quickly affected by a vitiated atmosphere, such as is found in poorly ventilated churches, houses, public halls and in large gatherings. The air which is laden with the poisonous exhalations of the lungs, organic matter and carbon dioxide gas, together with the germs that are floating about, affects the vocal organs and also poisons the body. Singing in poorly ventilated rooms will rob the voice of its freshness and purity of tone. A heavy laden atmosphere is a poor conductor of tones, and an impure atom of air will destroy the purity of a tone.

Climate has much to do with the voice. No doubt the peculiarities of the language combine with the favorable climate to make the Italian voice sweet and smooth. An extremely cold or hot climate is not conducive to a clear, musical voice.

It is a bad practice to sing out of doors in the cool, damp air of evening. One should avoid breathing damp air after any prolonged use of the voice. The throat should be well protected, and the air taken in through the nose.

All forms of judicious exercise are good for the voice. Mountain climbing is especially recommended by some. A cool sponge bath every morning is excellent, as it relieves the congestion of the membrane of the throat and stimulates every activity of the body. The sponge bath gives tone to the entire system. Hot baths and long continued local steam applications before singing should be avoided, as these produce congestion of the mucous membrane of the pharynx and larynx.

No mouth breather can ever expect to have a musical voice. If one breathes through the mouth, the mucous membrane becomes dry and irritated because of the absence of normal secretions and the presence of dust and germs. It is just as impossible to produce good tones with a dry mucous membrane as it is to whistle with dry lips. Mouth breathing results in a thickening of the linings of the throat, and produces partial deafness. All the animals breathe through the nose except the dog when panting. If the nose of a horse or a cat be held shut the animals would almost suffocate before breathing through the mouth. Animals do not seem to know how to breathe through the mouth. When the Creator made man he breathed into his nose the breath of life, and he became a living soul. If man would always persist in breathing in this primitive way, through his nose, instead of his mouth, he would continue longer to be a "living soul."

Attention to diet should have a very important place in the hygiene of the voice. A diet that affords an abundance of ripe fruits is beyond all question the best food for singers. With this can be combined grains and some varieties of nuts; however, the very oily nuts, those that are rich in fat, are not good for the voice or the throat, as the oil causes irritation. The diet should be simple and plain, excluding many dishes at one meal and also bad combinations. The juices of fruits, together with the acids which they contain, have a cleansing effect upon the mucous membrane of the mouth and pharynx, washing off any thick, tenacious accumulations of mucus, leaving a smooth, thinly lubricated surface, which assists greatly in enriching the tones.

Fruits not only cleanse the mouth and pharynx, but cleanse the stomach; the acids of fruits destroy germs in the digestive tract and increase its activity, thus keeping the bowels in a good condition. This is very important. Constipation is sure to cause more or less trouble with the pharynx. The vocal chords are liable to become congested, and the person is more subjected to frequent colds because of the local reduction of vitality of the tissues. A very intimate relation exists between the different portions of the alimentary canal. Congestion of the lower end of the bowels is sure to aggravate and increase any catarrhal condition of the mucous membrane of the throat and larynx.

Observation, analogy and science all conclusively show that meat is not a good diet for singers. The best diet is fruits, grains and nuts. Nations that eat largely of meat and fish are not musical. The great masters of musical art in Germany appeared during the last century, when meat was considered a very great luxury because of its scarcity, and the poorer classes, from whom most of the musicians came, rarely ever saw it. Italy, where the people subsist upon nuts, cereals, macaroni and fruits, is a musical nation, and her masters and composers stand in the forefront.

It is interesting to note that nearly all carnivorous birds croak, scream and cry, but do not sing. On the other hand, the sweet singers among birds live almost exclusively upon grains and fruits.

If one desires to keep the voice soft, flexible and sweet, he should avoid all condiments, candies, fried foods, fatty, greasy foods, eating between meals, and indulging in late suppers. The free use of butter should be avoided. One should obtain abundance of refreshing sleep. No difficult singing should be attempted after eating a full meal; however, many singers take a light luncheon one or two hours before going on the stage. An exclusive meal of fruits would be most excellent.

The "alcohol voice" and the "smoker's voice" are well-known to physicians. Alcohol irritates the lining membranes of the mouth and throat, and produces congestion; in time these surfaces become hardened. The vocal cords are thickened and become less flexible. Smoking causes muscular relaxation and a diminution of vigor of the tissues; both of these conditions produce hoarseness, doubtless due to continual irritation of the vocal chords. The voice becomes gruff and harsh. It has lost its sweet resonance. The use of vinegar and pickles is also injurious, producing almost the same effect as the use of alcohol.

If one contracts a cold and is troubled with hoarseness, the voice should not be used either in singing or in speaking, for the inflammation that already exists will only be aggravated, and the irritation thereby increased. The hoarseness should be relieved before the voice is used; otherwise serious injury may result.

The voice should be exercised every day, as one soon loses all that he has gained by care and practice. A proper use of the voice with attention to its care is an important factor in the promotion of health.

Castle Square Opera Company.

THE Castle Square Opera Company will terminate its second successful season of opera in English at the American Theatre on May 6. In response to the requests of subscribers, the repertory for the final week, beginning May 1, will include the four conspicuous grand opera successes of the year. They will be presented as follows: Monday and Tuesday nights, "Faust"; Wednesday matinee and night, "Il Trovatore"; Thursday and Friday nights, "Romeo and Juliet," and Saturday matinee and night, "Aida." The alternating casts for the series of farewell performances will enlist all the members of the double stock organization.

A double bill is being presented this week at the American Theatre, viz.:

"The Barber of Seville," with the following cast:

Dr. Bartolo, a physician in Seville.....	Homer Linde
Rosina, his ward.....	Charles Campbell
Bertha, his housekeeper.....	Eloise Morgan
Count Almaviva.....	Gertrude Quinlan
Figaro, a barber.....	Jos. F. Sheehan
Don Basilio, a music teacher.....	Frank Moulin
Fiorello, the Count's steward.....	L. B. Merrill
Notary.....	H. O. Seagle
Captain of the Guard.....	Frank Ranney
And "Trial by Jury."	J. G. Gibson

Judge.....	Edward F. Temple
Usher.....	H. L. Butler
Defendant.....	Clinton Elder
Counsel.....	Harry Luckstone
Foreman.....	S. H. Ford
Plaintiff.....	Lizzie Machnichol

Chittenden Pupils' Concert.

The April musicale by Miss Kate Chittenden's pupils at the banquet room, Carnegie Hall, was a very successful affair. She was assisted by members of the Wednesday Evening Trio Class—Miss Emma Pilat, violinist; Charles M. Mali, violoncellist; Mrs. Marcelina Gonzalez-Chable, soprano, and Leo Liebermann, tenor, pupils of E. Presson Miller, from the Metropolitan College of Music. Bessie Ambrose played the best of all. Emma Buchtel is unusually talented, and was recalled. Miss Maude Des Rochers played with lots of snap, and Mrs. Gonzalez-Chable, the singer, pupil of E. Presson Miller, was recalled. Mr. Liebermann also did credit to his teacher, Mr. Miller. The next musicale will be held on Monday, May 1.

Agnes Miles.

On account of illness, Miss Miles was unable to fill a number of engagements during the winter months. Her latest success was in Cleveland, where she made a decided hit.

The following is taken from the *Illustrated Critic of Cleveland*:

One of the most notable events of the musical season was the appearance of Miss Agnes Miles at the Recital Hall on Euclid avenue Tuesday evening. Miss Miles may be compared very justly with Carreño. The strength and vigor of her playing is truly wonderful; she plays Chopin beautifully, gives Liszt with authority; she makes the Moszkowski numbers her very own and interprets them like a master.

Miss Miles played in Warren Hall at Oberlin, on Wednesday, and completely captivated her auditors. The *Cleveland Leader* writes:

A beautiful player, Miss Agnes Miles, although but a mere girl, delights a music loving audience with her piano selections. * * * The young pianist has astonished the musical world by the almost complete mastery which she has attained over the piano. She recently returned from Europe, where she has been studying under Moszkowski. She rendered some of his compositions last evening, it being the first time these had been heard in Cleveland. A critical audience listened to the program, giving unstinted applause to the pianist.

Tower-Auman Reception.

One of the pleasantest and most unique musicales of the Buffalo season was that given by Miss Alice Tower, a former pupil of F. W. Riesberg, on Tuesday evening, April 11, in honor of Major and Mrs. Auman. The rooms of her home were decorated with palms and cut flowers, and hung with red, white and blue. Miss Tower received with Major and Mrs. Auman, Mrs. Auman-Ogden and Miss Sangster.

Some good piano selections were given by Miss Tower, notably the "Fantaisie Chromatique," by Bach, which was rendered in a fascinating style by this accomplished musician. Nevertheless, the most interesting feature of the evening was the detailed narration by Major Auman of the charge upon and capture of Fort San Juan by our brave and gallant "Fighting Thirteenth," and their distinguished but unassuming leader, Major Auman, the hero of this battle, and of Miss Sangster's recent battle song, "The Fighting Thirteenth," which was sung by all the guests with ringing cheers for "Major Auman, true, and all boys in blue," at the close of this eminent and renowned officer's interesting story.

The modest Major Auman is destined to forever live in history, inseparably linked with the famous order, "Forward, Thirteenth!"

Sauer's Success.

SAN FRANCISCO, Cal., April 19, 1899.

THIS afternoon Emil Sauer gave his introductory concert at the Grand Opera House. Despite the fact that the affair was given in a place which seats almost 3,000 persons and that the audience was not very large, the enthusiasm was sincere and striking. It may safely be stated that Sauer electrified the San Francisco musical public.

Sauer is intensely emotional, plays clean and with purity and possesses a few eccentricities which are expected of a genius, hence his instantaneous and complete success here that resembled an ovation.

Charlotte Maconda.

Charlotte Maconda, the well-known soprano, has been engaged for the Cincinnati Sängerfest.

Thuel Burnham's Success.

On his recent tour in the Northwest this pianist enjoyed an unbroken record of successes, as is shown by the subjoined notice, which is one of a number of laudatory criticisms:

Thuel Burnham appeared last night in piano recital at Greene's Opera House. His playing was marvelous and he has within his finger tips the touch of unquestioned genius. One cannot but feel that he has great things, musically considered, before him. He has already achieved much for one who is scarcely in his twenties. He possesses a remarkably delicate touch, at the same time displaying great vigor and strength. There is in his manner a consciousness of power characteristic of genius. His technic is marvelous, and from the beginning until the end he was master of himself and without apparent effort commanded the sympathy and the enthusiasm of his audience.—Cedar Rapids (Ia.) Daily Republican.

Mrs. Mary Chappell Fisher.

This well-known Rochester organist has had a busy season as teacher, church and concert organist, &c. An illustrated weekly of that city, *Remarques*, contains a portrait of her in a recent issue. She has for some years past been organist of the First Presbyterian Church, and her organ recitals have delighted the music lovers of the city. Mrs. Fisher comes of a musical family, her father being well known in Auburn as the "blind organist." Last summer Mrs. Fisher spent several months in Paris studying with Alexander Guilmant, the great organist and composer, who said of Mrs. Fisher's work: "During several months past I have given organ lessons to Mrs. M. C. Fisher and have been exceedingly satisfied with her work. She is an excellent musician, possessing a finished execution. She plays perfectly the great music and loves it. I predict for her a great success in America."

Shannah Cumming.

Miss Shannah Cumming has been the recipient of many glowing compliments from the music critics of the daily press because of her recent successes in concerts. Below are reproduced a few of the newspaper comments:

An audience nearly filling Infantry Hall last evening took especial pleasure in the final concert of the nineteenth season of the Arion Club because it introduced a new soprano to this city, one of fine vocal attainment and attractive musical method, and also because the work selected was Haydn's masterpiece, "The Creation."

Miss Shannah Cumming sang the part of Gabriel in a delightful way. It is especially adapted to her pure voice and straightforward method. She made no attempt at skyrocket vocalization and stuck to music as though she loved it. When she comes to this city again she will be welcomed by music lovers.—Providence (R. I.) News.

An old English ballad and a spring song were the other numbers allotted to Miss Cumming, and that her singing was enjoyed was attested by the applause she received.—Newark (N. J.) Evening News.

Miss Shannah Cumming, the soprano soloist in "The Hymn of Praise," has a voice of wonderful power, distinction and finish of style and also a magnetic personality. There was a deep soulfulness in her singing of "Praise Thou the Lord, O My Spirit," and in the soprano duet she was particularly charming, while Mrs. E. Palmer Cowan's effort was likewise very pleasing.—Ottawa Citizen.

Miss Cumming gave a broad and noble reading of "The Creation" aria, and in response to the recall gave a group of four songs, accompanying herself on the piano. These showed her versatility and the beauty and charm of her voice and manner. She was heartily applauded.—Orange (N. J.) Chronicle.

WANTED—A bright boy who has some knowledge of the routine of a weekly newspaper. Apply Editorial Dept., THE MUSICAL COURIER, 19 Union square, New York.

Herman Devries Honored by Sully-Prudhomme.

WE are privileged, through the courtesy of M. Witmark & Sons, to reproduce the letter of M. Sully-Prudhomme, the poet of France and member of the "Académie Française," to Herman Devries, the well-known baritone of the Grau Opera Company:

Paris 13 Février 1899

Cher Monsieur

J'ai vu votre belle voix
 et j'ai été très heureux
 de vous entendre chanter
 dans la salle de l'Opéra.
 Vous avez une voix
 magnifique et une technique
 parfaite. Je suis sûr que
 vous avez beaucoup de succès
 dans votre carrière.
 Je vous prie d'accepter
 mes sentiments de haute
 estime et de sympathie.
 Sully-Prudhomme

The poem which M. Devries set to music is that of the famous "Immortal," entitled: "Si j'étais Dieu," and is dedicated to M. Saleza, the singer, who is achieving the merited success he deserves with it. The composer of the song, who is himself a singer of rare ability, is a pupil of Bizet, and studied voice culture under Fauré, his mother, sister and brothers all having sang in opera.

M. Witmark & Sons are publishing the above song in several keys, and in French (original), English, under the title of "Were I Supreme," and German, "O! Wäre ich Gott." It will be among the new issues of April and will be an acquisition in collections of Easter music. Connoisseurs who have heard it declare it to be one of the finest songs published in the last decade.

"AT HOME AND ABROAD."

The above is the title of an original operatic review composed by Isidore Witmark and recently produced at one of the "Freundschaft" functions under the auspices of the "Freundschaft Entertainers," composed of members of the club.

The operetta is divided into two acts, the second of which was devoted to contemporary review and subdivided into nine episodes and two tableaux, in which were featured "The Gramophone Girls," a travesty on "Cyrano de Bergerac," a fling at the social epidemic entitled "Servant-geet-is," a condensed "burlesquita" on "The Dangerous Maid" and a musical monologue on "The Christian." The stage was under the direction of Julius P. Witmark and the dances were arranged by Adolf Newberger.

The musical numbers, of which there were thirty, eclipsed all previous efforts of the young and versatile composer, whose "Borough of Manhattan" proved so successful. The operetta was staged and conducted by the author and the

entire production was very well received from the overture to the finale. Special stress may be laid on the romanza "My Love and I," sung by Miss Boehm; the trio "A Long, Long Way from Home," creditably rendered by Messrs. Karschman, Paskusz and Wolerstein, and the love ballad "My Sambo," sung by Miss Elsie Levy.

The costumes were very pretty and made from special designs. The scenery used in the production was especially painted for the occasion. Several theatrical managers present declared the "review" to be one of the very best they have seen and were particularly impressed with the ensemble work of the company.

The well pleased audience caused the curtain to rise and fall five times on the last finale, and the composer was tendered an ovation by his friends, who pressed forward with their congratulations. ISIDORE W. TESCHNER.

The Seidl Society Concert.

NOTWITHSTANDING the abandonment of the concert advertised for the 25th inst. by the late "Seidl Society," because of the inability of that society to meet its obligations, Mr. Kaltenborn has determined to give the concert with the same program and soloists on Saturday evening, May 6.

In order not to disappoint those who had purchased tickets for the abandoned concert, ticket holders may exchange them upon application at the box office of the Academy of Music, Brooklyn, for Mr. Kaltenborn's concert.

Cécile Chaminade.

Mlle. Cécile Chaminade, whose tour of America was unavoidably postponed this season, has renewed her contract with Enoch & Co., the Paris music publishers. She is said to receive 200,000 francs yearly from that firm. Mlle. Chaminade may visit New York in the fall.

Ethel Inman, pianist, sails to-day on the steamer New York for Europe. She will return in August.

Miss Hood's students' concert occurs at Wissner Hall, Newark, April 25, and at 489 Fifth avenue, New York, April 29. A number of excellent violinists will be heard.

Anna H. Slade, soprano; Anna T. Molten, alto, and Thomas Henderson, tenor, are the new members of Rutgers Presbyterian Church choir (F. W. Riesberg, organist and director), Luther Gail Allen, bass, continuing.

Inquiries continue pouring in to THE MUSICAL COURIER concerning the summer school which is to be conducted by Professor Scherhey, and to all these we would refer those interested to the well-known teacher at 779 Lexington avenue. There will be a course for teachers, one for singers, and one for those who both teach and sing, and these will all receive the benefit of Professor Scherhey's experience. The large number of out of town teachers who wish to brush up on vocal work during their only leisure time will do well to communicate with the well-known and popular authority on singing at once, for it promises to be a busy season with him.

Miss Frieda Stender, the young and rising artist, a pupil of Madame Papenheim, sang last week at the annual concert of the Singing Society "Einigkeit," in the German Club house, Stapleton, Staten Island, and at the second grand concert of the "Liederkrantz" in Elizabeth, N. J. Miss Stender scored enormous hits in these concerts, and the delighted music committees of both societies expressed the hope of having her again next season. The young artist has made great strides since last fall; her voice is rounder and her style of singing is more mature. Miss Stender is a pupil of whom her teacher, Madame Papenheim, has every reason to be proud.

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Sousa and His Band.

NO more substantial or direct testimony as to John Philip Sousa's popularity in New York could be adduced than was furnished by the audience which greeted him and his band last Sunday night in the Metropolitan Opera House. With regard both to its character and size it was a typical New York assemblage of music lovers. Sousa and his men, fresh from successes on their trans-continental tour, were on their mettle and gave a performance that will not soon be forgotten. The program, which comprised ten numbers, represented less than one-half of the music given, for the "March King" was, as usual, gracious in the matter of encores, and the audience took full advantage of his generosity. The novelties presented were "Carillon de Noel," by Sidney Smith; "Echoes des Bas-tions," by Kling; "Oh, Why Should the Spirit of Mortal Be Proud?" hymn for solo and quartet, by Sousa; "Sere-nade Bodine," by Gabriel-Marie, and last, but most interest-ing of all, "Hands Across the Sea," Sousa's latest march.

Those who assisted were Mme. Juliette Corden, soprano; Miss Bessie Bonsall, contralto; Sada, violinist; George Leon Moore, tenor; Leland H. Langley, basso, and Herbert L. Clarke, cornetist.

Mme. Corden sang the Micaela air from "Carmen," with a good deal of finish, disclosing a voice of pleasing quality and unusual power. She, together with Miss Bonsall, Mr. Moore and Mr. Langley, sang Sousa's hymn, which, it must be confessed, is not the best thing Mr. Sousa has done. It was so effectively sung that its repetition was demanded.

Little Sada played that rather fantastic conceit of Sara-sate's, "Zigeunerweisen," in an immature and careless way, and as an encore gave the same composer's transcription of Chopin's nocturne in E flat, perhaps the oftenest mal-treated of any of his compositions. The young violinist failed to bring out its beauties. Sada is, however, very young yet and has plenty of time before her. She should abandon playing in public and address herself to serious study for several years.

It is doubtful if Sousa's Band was ever so strong as it is now. Sunday night its playing was all that could be de-sired, and the enthusiasm it evoked was something long to be remembered. The spirit, precision and refinement with which Sousa's men play cannot be praised too highly.

"Hands Across the Sea" is a success. It is not a whit in-ferior to the most popular marches Mr. Sousa has written, and will add considerably to his reputation and exchequer. It so stirred the audience that it had to be repeated three times. The concert ended with a brilliant performance of a Tarantella from "The Bride Elect," Sousa's new opera.

Frank King Clark.

One of the busiest Western artists is Frank King Clark, of Chicago, Ill. All of his recent appearances have been nothing short of ovations, and the press is most enthusias-tic over his work and future. Below are appended some notices of recent appearances in that section of the country.

He has just returned from Minneapolis, and the Minne-apolis papers have this to say of his work and concert there:

Frank King Clark is regarded as one of the finest of American basses.—The Progress.

Frank King Clark has achieved a reputation second to no basso cantante in America.—Evening Journal.

Frank King Clark, of Chicago, has a bass voice of much richness and which he uses in a manner most artistic, without any of the bombastic quality in which heavy basses are so prone to indulge. His lower tones are of wonderful depth and with plenty of resonance. His singing of "The Messiah" aria, "Why Do the Nations?" was splendid, and gave evidence of a flexibility unexpected in so heavy a voice. He certainly has great possibilities, and with his fine voice and musical feeling should have a brilliant future. "The Two Grenadiers" and his group of songs were warmly received.—Minneapolis Times.

Frank King Clark, of Chicago, who assisted Mrs. Jones in the program, has a voice of unusual power combined with a sympathetic quality rarely heard in a basso profundo. Mr. Clark sang to the delight of every one. The aria, "Why Do the Nations?" proclaimed him an oratorio singer of the first order. Sung at a tempo rarely heard, the runs were flexible and clear. His group of songs and "The Two Grenadiers" were admirably rendered, "The Marsellaise" being thundered out in thrilling tones.—Minneapolis Journal.

In Mr. Clark the audience found a singer much to their liking and gave him such hearty applause for his singing he felt encore was incumbent. His solos aroused a fine show of feeling, and Mr. Clark created a very favorable impression in all his work.—Minneapolis Tribune.

Twenty-fifth Anniversary Celebration of the Grand Conservatory of Music.

THE above event took place at the Waldorf-Astoria ballroom last night and was a brilliant affair. Dr. Ernst Eberhard, the president, was presented with a hand-some loving cup and a great laurel wreath. Letters of regret at their inability to attend on account of business were received from President McKinley and Governor Roosevelt.

The degree of Doctor of Music was conferred upon Mrs. Theodore Sutro, Max Wertheim, Ed. M. Westbrook, Her-man Rannefeld and J. J. Wooten. These degrees are ab-solutely worthless, for no private institution can with any propriety confer musical degrees.

The program was published in the last issue of THE MUSICAL COURIER. The artists assisting were Albert Lockwood, Edward Bromberg, Miss Adele Rafter, Hans Kronold and the Kaltenborn String Quartet.

Broad Street Conservatory of Music, Philadelphia.

On Wednesday evening, April 19, in the concert hall of the Broad Street Conservatory of Music, 1331 South Broad street, Philadelphia, Dr. Hugh A. Clarke delivered a lec-ture on "Musical Forms."

The doctor dwelt principally upon the origin of music forms in dancing, the growth of the lyric form from the short rhythmic phrases, its development, first into the suite, then into the sonata form.

The lecture was illustrated by selections on the Aeolin from ancient and modern composers. This program was given:

Dance forms—
Gavotte, op. 37, No. 1.....Dupont
Waltz, Wiener Blut.....Strauss
Minuetto from First Symphony.....Mozart
Suite Forms—
Fugue in G minor.....Bach
Suite Siciliano, Bourée and Sarabande.....Bach
Sonata Forms—
Symphony No. 6, Adagio, Vivace.....Haydn
Symphony No. 2, Adagio molto, Allegro con brio.....Beethoven

"Elijah" was given by the Choral Union at Carnegie Hall on Saturday evening, April 22. It was a performance which does not necessitate criticism.

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